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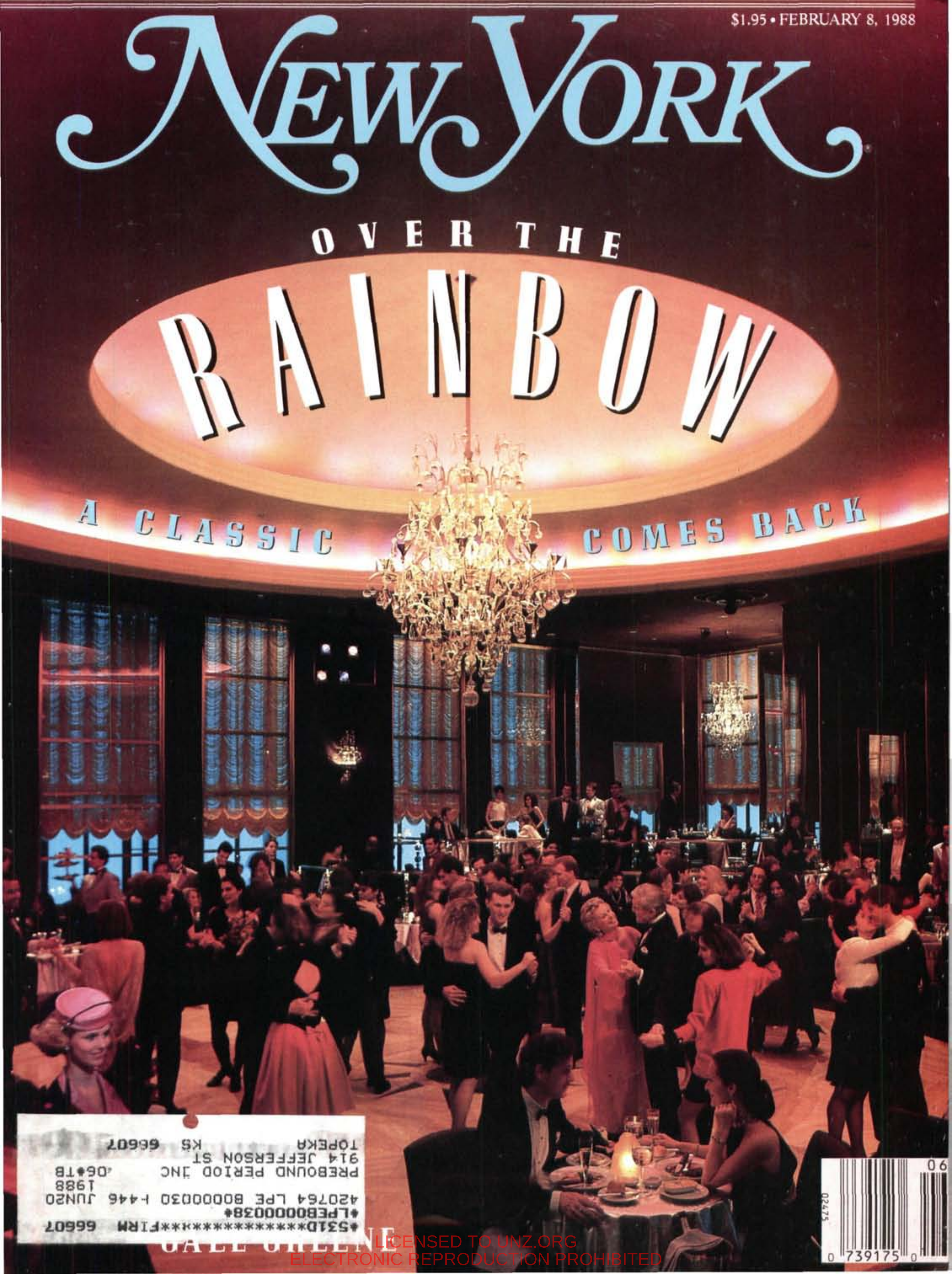

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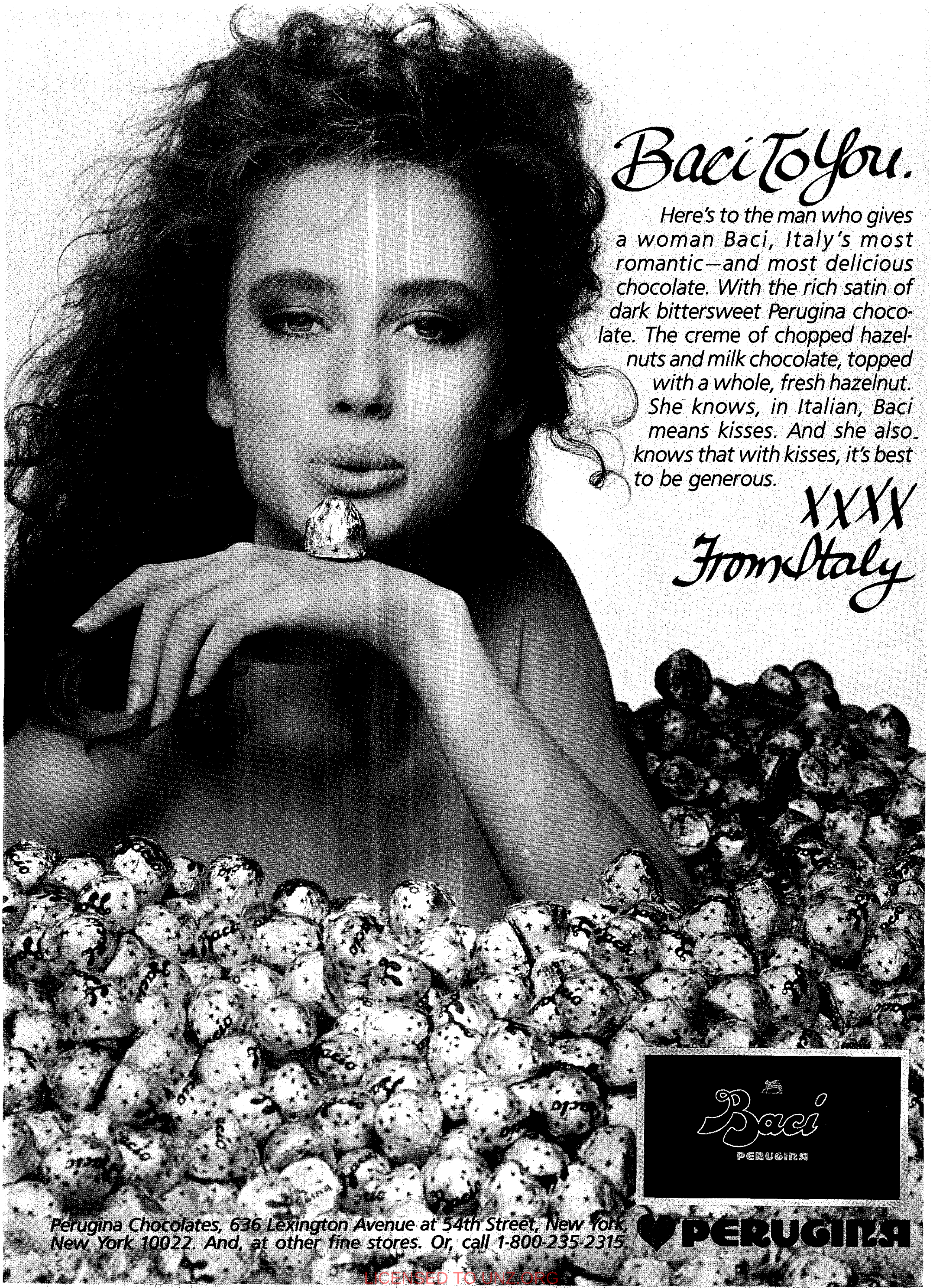

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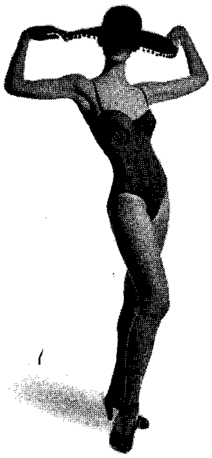
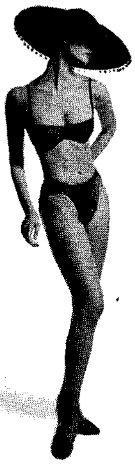
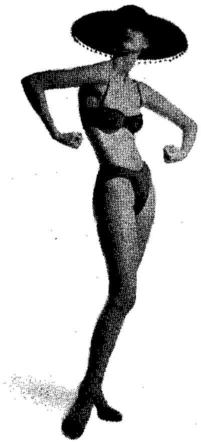

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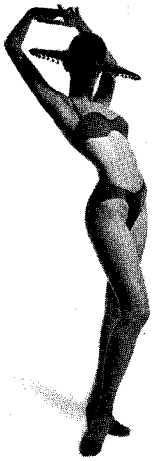

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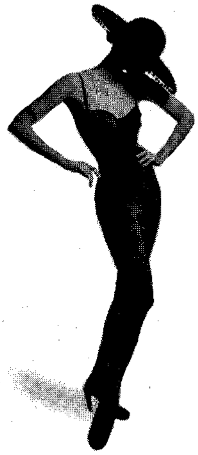

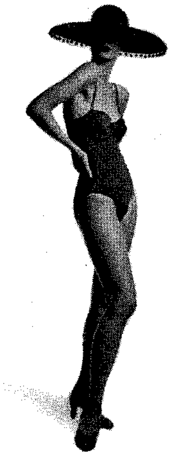

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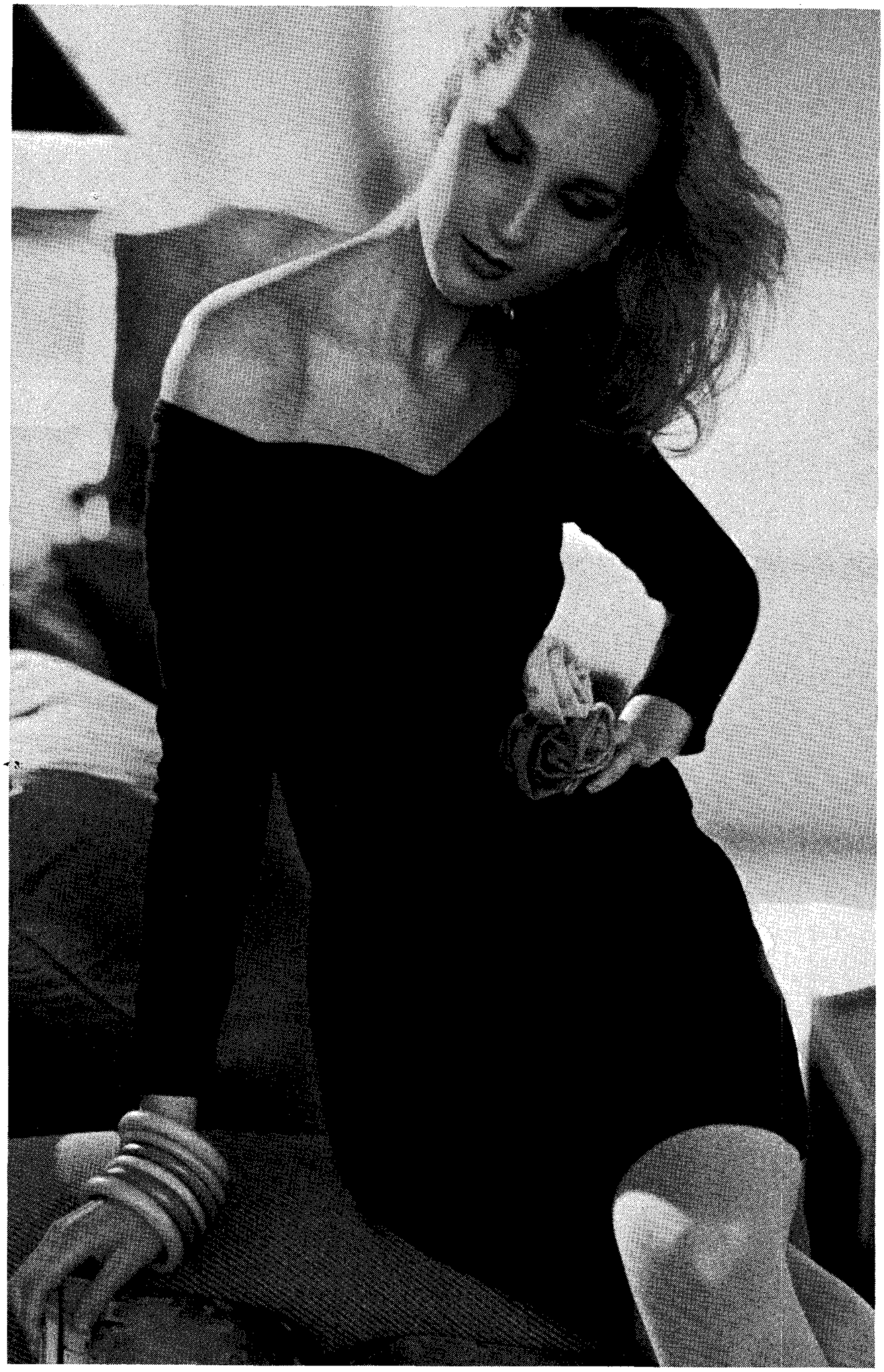

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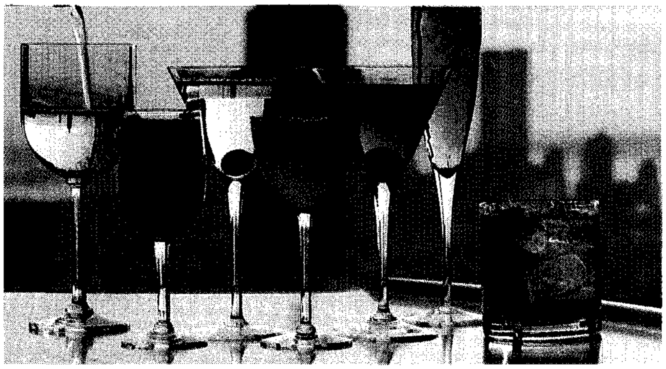
BY JOE KLEIN

Finally, after almost two years of campaign speeches, some people are going to vote for a presidential candidate. But a week before the primary, Iowa doesn't even seem close to making up its mind. Among the Democrats, there's confusion Though Richard Gephardt seems to have pulled slightly ahead, the Dwarfs are still bunched within 10 points of each other. On the Republican side, Bob Dole is leading George Bush, but the vice-president's battle with Dan Rather may help him on February 8. And though when it comes to picking winners, Iowa is as reliable as Jeane Dixon, as Joe Klein writes, attention must be paid.

38 Over the Rainbow

BY GAEL GREENE



At 53, the Rainbow Room has been rescued. Joe Baum has spent close to $25 million turning it into David Rockefeller's dream club in the sky. The restored nightspot is the work of a perfectionist who has at last found the right landlord: There are leather banquettes, aubergine walls, uniforms with RAINBOW woven into their satin stripes, and $1 million worth of art. "In the Renaissance, the popes hired Michelangelo," says a friend of Baum's. "Today, the Rockefellers have Joe Baum."

48 The Most Happy Fella

BY JEANIE KASINDORF

Suddenly, Abe Rosenthal, whose idea of a big night used to be dinner at Elaine's, is everywhere: He turns up at Mortimer's, at charity balls, at the Kluges' penthouse, at Alice Mason's dinner parties. Since he retired as the *Times*'s executive editor, in October 1986, Rosenthal has become the newest favorite of New York's New Society. His social emergence is the work of Shirley Lord, the editor and romance novelist he married last June. The metamorphosis of Abe Rosenthal into half of "Suzy's" "darling delightful duo"—and a very happy man.

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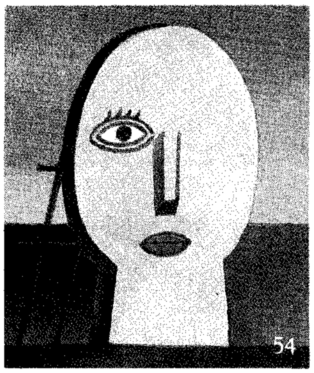

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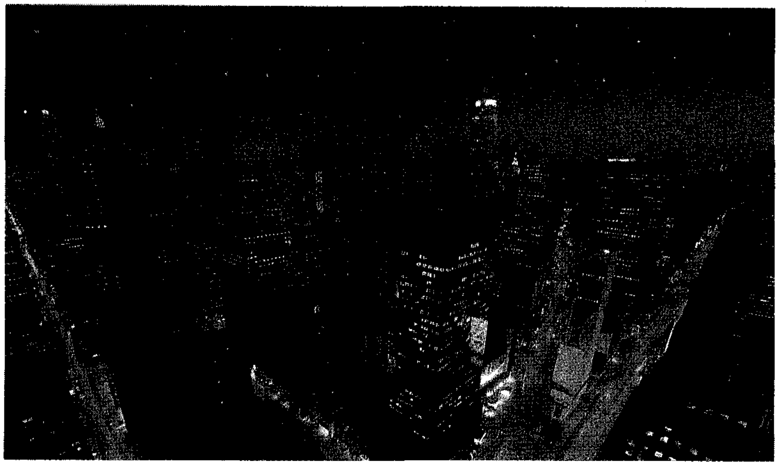

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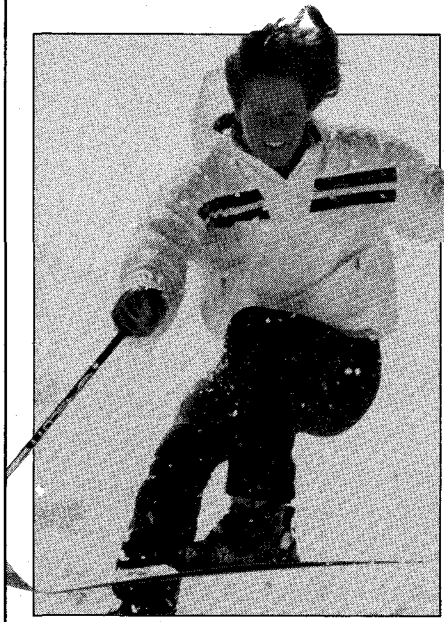

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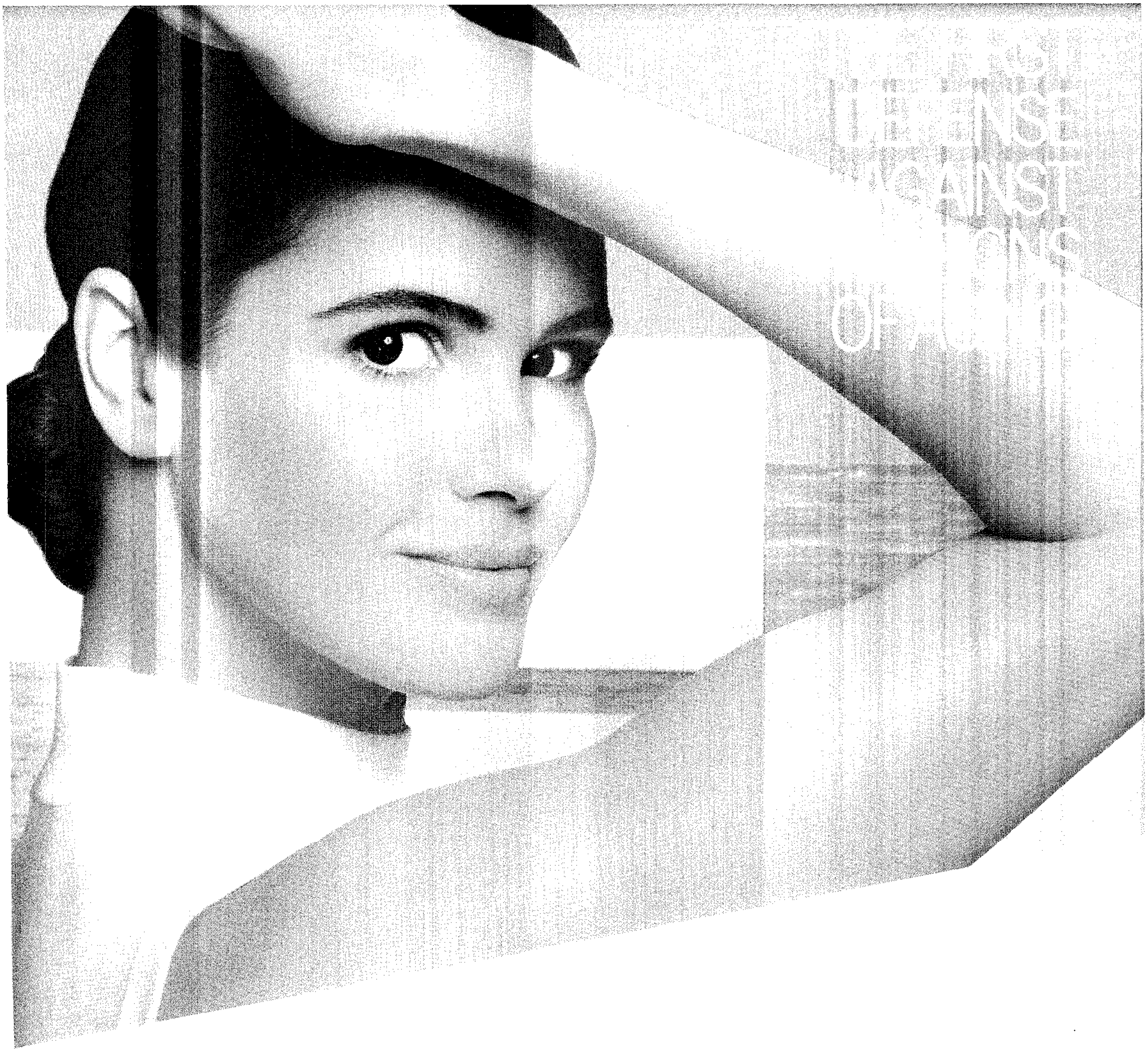

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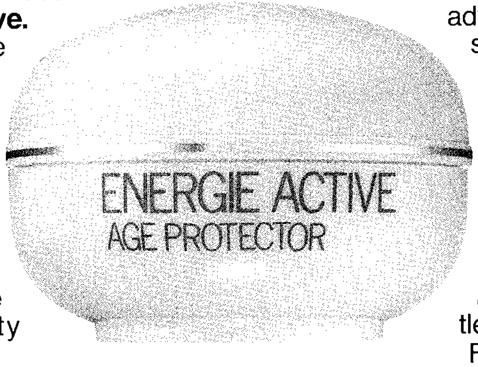

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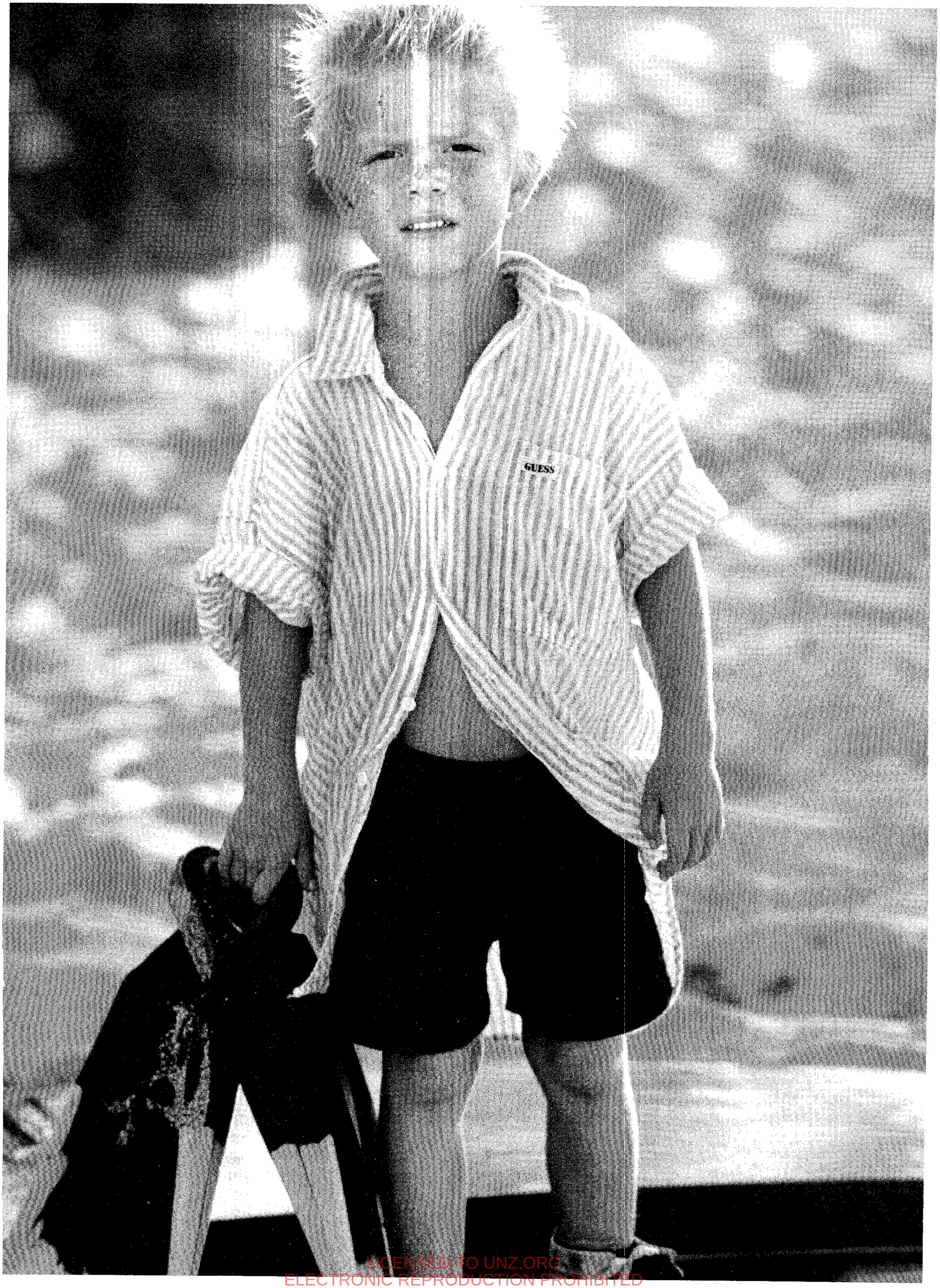
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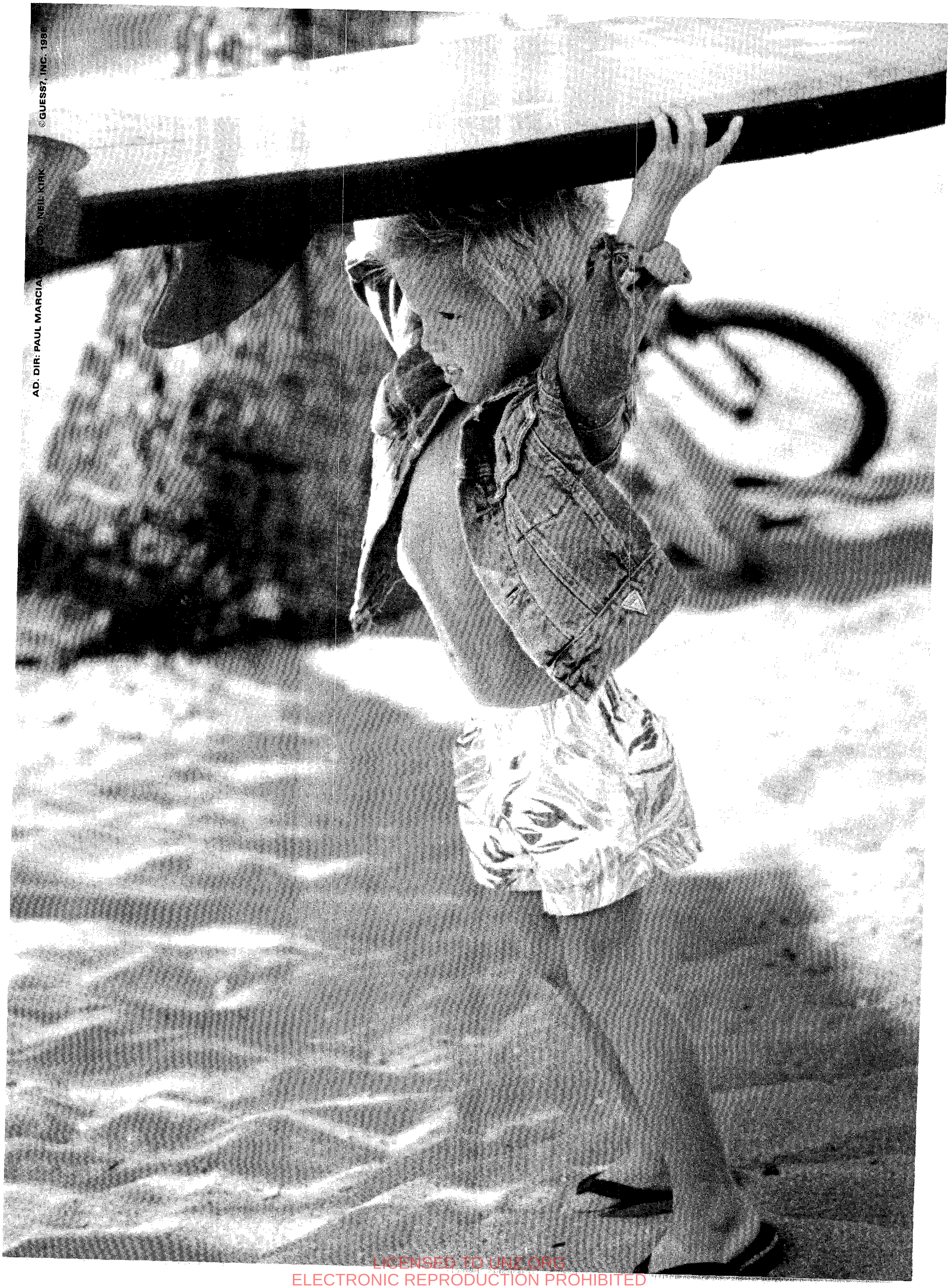
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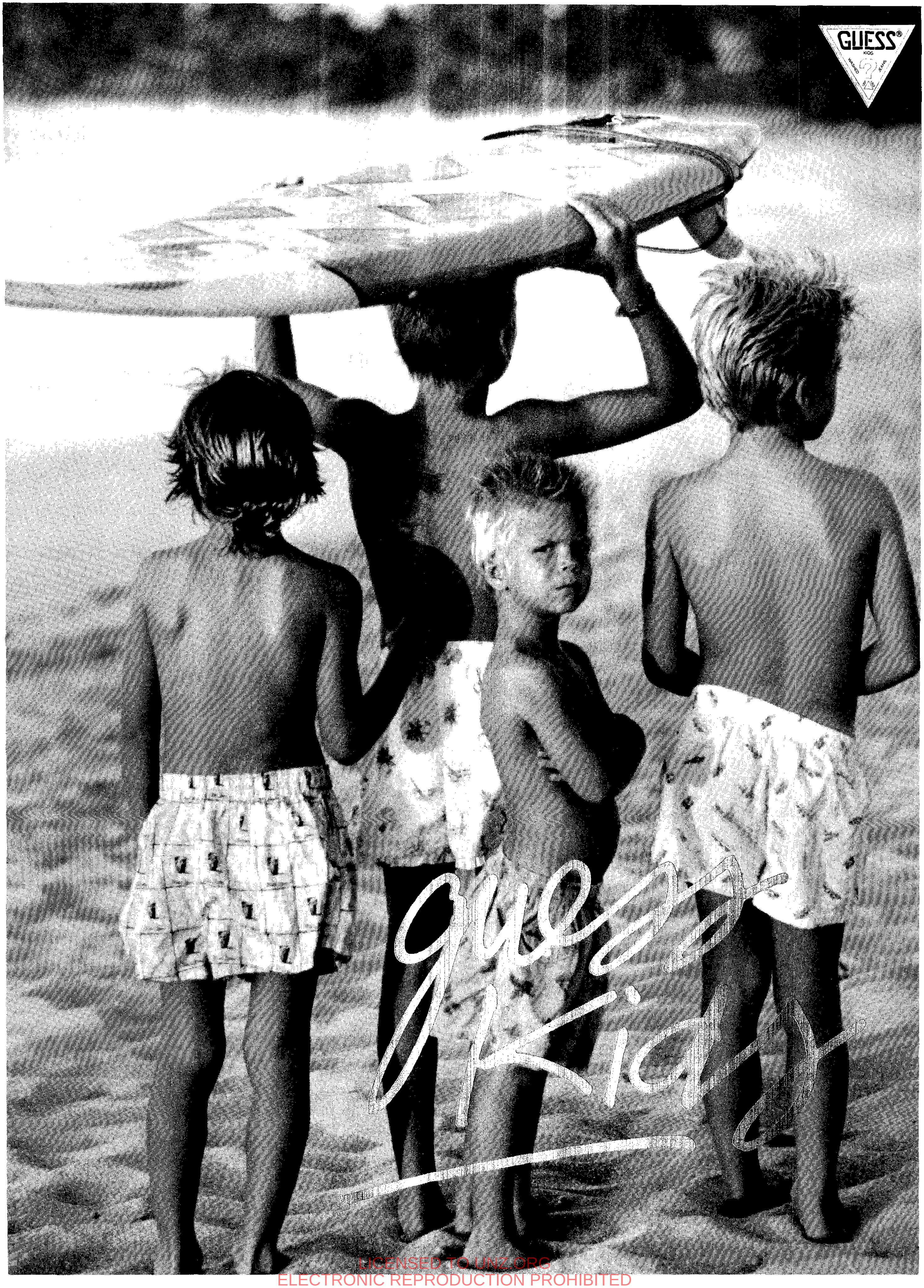
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LETTERS

Family Trauma

"FATHERS ON TRIAL" [BY ELLEN HOPKINS, January 11] was a timely and courageous exposé of a social policy that is inadequate and is implemented by untrained and insensitive public officials.

I am a counselor for the Fathers' Rights Association of Metro New York and have encountered false accusations of child abuse, both sexual and nonsexual, many times. Our experience confirms the fact that such an accusation almost always results in the immediate suspension of the father's visitation rights, pending a hearing that often does not take place for many weeks. This practice can do irremediable damage to the father-child relationship and is itself a form of child abuse that, ironically, is sanctioned by the system.

Stephen Metzger
President
Fathers' Rights Association of Metro New York
Manhattan

AS A SOCIAL WORKER IN A LARGE METROpolitan hospital, I have welcomed the slowly emerging recognition of the apparently widespread sexual abuse of children. Despite greater awareness of the problem in recent years, in most cases it is still very difficult to ascertain the facts and to substantiate legitimate charges of sexual abuse.

False allegations, such as those depicted in "Fathers on Trial," are indeed made, particularly in child-custody disputes. However, let us not lose sight of the fact that many cases of child sexual abuse still go unreported. Yet there are committed, competent health practitioners who continue their painstaking work in revealing and remedying the trauma done to these children.

Jane Glick, CSW
Manhattan

THE CHILD-SEXUAL-ABUSE SYNDROME deserves more informed treatment than it was given in Ellen Hopkins's article.

Expert testimony about the syndrome, together with other evidence of sexual abuse, helps to explain unusual behavior that may have resulted from abuse by a family member or guardian. In a criminal case, this evidence helps a jury to evaluate the testimony of a child complainant (in fact, Eileen Treacy has given such testimony in my court); in a family-court case, it may be used to corroborate the out-of-court statement of the child. The New York Court of Appeals has unanimously approved the use of syndrome evidence in both criminal and family-court cases, as have the appellate courts of other states.

Bernard J. Fried
Acting Supreme Court Justice
Supreme Court of the State of New York
The Bronx

HOW ABOUT THE MOTHERS WHO MAKE these false accusations? Isn't this crime punishable? If the penalty were stiff enough, perhaps these women would think twice before putting their families, especially the children, through such an ordeal.

Eleanor Lenney
East Dennis, Mass.

AS A REPRESENTATIVE OF THE NEW YORK City Task Force Against Sexual Assault, I was outraged at such biased journalism. The National Center on Child Abuse and Neglect estimates that *at least* 100,000 cases of child sexual abuse occur each year. Other authorities estimate that there are up to 336,000 cases a year. For every one reported, as many as seven to ten go unreported. When allegations of sexual assault are made in divorce cases, 20 percent are unfounded, which is no higher than the rate for any other violent crime.

Also, the blind attack on a truly qualified professional like Eileen Treacy was irresponsible. Treacy is viewed as a virtuous and creditable expert on sexual abuse by those of us who have dedicated our lives to the eradication of it.

Chezia Carraway
New York City Task Force Against Sexual Assault
Manhattan

Ellen Hopkins replies: According to Douglas Besharov, the former director of the National Center on Child Abuse and Neglect, the 20 percent figure cited by Chezia Carraway represents only those cases that make it to court. When all unfounded allegations (including those that did not come to court) are considered, a much higher figure—approximately 60 percent—is the result.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Poverty Is Bliss

THE HOLIDAYS ARE OVER AND I'M DEpressed because I'm broke. But wait! I just spent my last $2 on the January 11 issue of *New York.* I read the article on Susan Gutfreund ["Hard to be Rich," by John Taylor], and I'm no longer depressed. I'm happy just to be poor.

Catherine Urbanski
The Bronx

IT NEVER CEASES TO AMAZE ME HOW money can act as a catalyst for both the positive and the negative. One way or another, I'm sure Susan Gutfreund will come to grips with the expense of being rich. I also hope her upstairs neighbor can survive another Christmas season.

Bruce P. Myers
Glen Ridge, N.J.

SUSAN GUTFREUND IS THE EAST COAST equivalent of Candy Spelling.

T. Shawn Callahan
Cleveland, Ohio

Restaurant Row

HURRAH FOR PETE HAMILL AND HIS MEMories ["The New York We've Lost," December 21–28] and boo to Andrue Scott and his ["Letters: The Way We Were," January 18]. The Tip Toe Inn was most certainly on Broadway at 86th Street—Scott was thinking of the C&L on 74th Street. The two restaurants were quite similar in food and format, but the Tip Toe was never on 74th Street.

As teenagers growing up on the Upper West Side in the forties, we would walk Broadway from 96th Street to 79th and back again every day. This strip produced the finest set of eateries that ever existed: Starks, at 90th Street, home of the fat hamburger and the 31-cent Virginia-ham sandwich on a bun; Elman's, at 88th Street, for sandwiches, soda, snacks, and socializing; the Tip Toe Inn, at 86th Street, for big portions and a bustling atmosphere; and Schrafft's, at 82nd Street, for elegant sodas, staid, crustless sandwiches, and waitresses who were always polite.

I hope this sets the record straight.

Phyllis Hedeman
Searingtown, N.Y.

Wordsmith

THERE'S NO MYSTERY ABOUT THE WORD "wallyo" ["Letters: What's a Wallyo?," January 4]. The correct spelling for this Italian slang word is *guaglione.* The pronunciation "wallyo" is typical Neapolitan dialect. The word means "young man," "lad," "chap," "boy," or maybe even "Hey, you!"

Louis W. Andreatta
Union City, N.J.

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NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

X-RATED FADEOUT...NOT-QUITE-READY-TO-WEAR...SHIPLER SHIPPING OUT

HOLOCAUST MUSEUM MAY BE ON HOLD

A top real-estate source says that plans for the city's Holocaust Museum, which is supposed to open in lower Manhattan in 1989, have been postponed. The $60-million complex, designed by James Stewart Polshek and Partners, will include a five-level exhibition hall. The project was to be financed by income from an adjacent 34-story condominium tower and private donations.

The source says that members of the New York Holocaust Memorial Commission, including Manhattan district attorney Robert Morgenthau and developer George Klein, need to raise more money before moving ahead. "After the crash, donations dried up," says the source. "The members asked the Battery Park City Authority to delay the project for a year." A spokesman for the Battery Park City Authority wouldn't comment, but a museum spokesman denied the story, saying, "Everything is on schedule. We plan to start construction in the spring."

LACROIX'S HAUTE ANXIETY

Christian Lacroix has told colleagues that he is so nervous about the hype surrounding him that he is considering delaying the introduction of his ready-to-wear line. The collection is scheduled to be shown in Paris on March 16 and at Saks in New York in April.

"Lacroix feels that the reaction to his couture line has been too enthusiastic—especially in the U.S.," says a source close to the designer. "He's worried about a backlash from a fickle press and public. He's getting very cold feet." The source adds that Lacroix is also very concerned that his unusually flamboyant designs won't translate well into ready-to-wear clothes.

But Lacroix spokeswoman Harriet Weintraub says that the design and production of the ready-to-wear line is coming along as planned and that the Paris and New York shows will be held on schedule.

LACROIX'S LATEST COUTURE

STEIN GOING FOR GORE

Andrew Stein is telling friends that he is about to endorse presidential hopeful Albert Gore. The Tennessee senator, who hasn't made strong showings in Iowa or New Hampshire, is campaigning upstate this week.

A source says that the endorsement by the City Council president will help Gore gain support among the city's Jews and older people, two groups that have long backed Stein.

The endorsement, says another source, will also benefit Stein. "He's looking at higher office in New York—probably mayor," says the source. "A lot of moderate, moneyed New Yorkers are behind Gore. Strategically, he's a good name to be associated with."

"Stein is impressed with Gore," says the City Council president's spokesman, Randy Daniels. "But no decision has been made at this point."

ALBERT GORE

MORE TROUBLED *TIMES* IN CAPITAL

It looks as if the trouble isn't over in the New York *Times*'s Washington bureau. Pulitzer Prize winner and chief diplomatic correspondent David K. Shipler has decided to leave. *Times* staffers say that Shipler, who was trying to get a new job at the paper, became so disillusioned by the January "massacre" that he quit instead.

Last month, executive editor Max Frankel told five of the bureau's reporters that they were being relocated to New York. The move was seen by some as a way to "clean house."

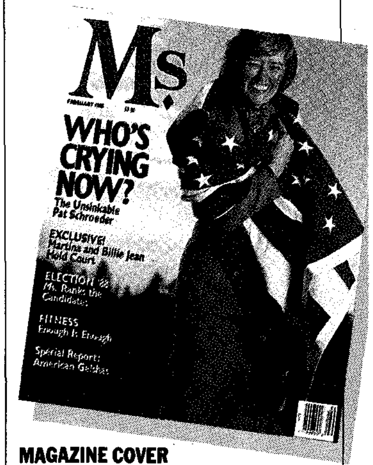
"Shipler wanted to stay

PORN VIDEOS: A *MS.* UNDERSTANDING

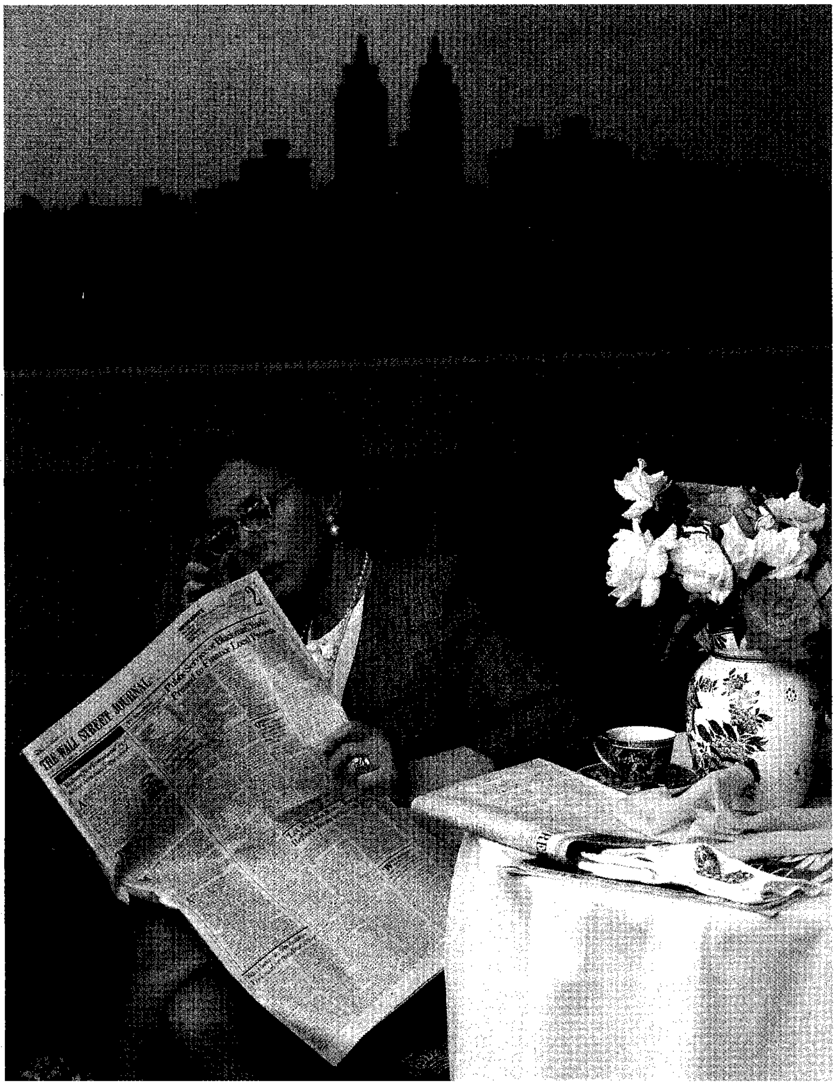
Just how far are the new owners of *Ms.* magazine willing to go to increase their ad revenues? That's what some faithful readers were wondering this month when they saw ads for pornographic videos in the newly revamped feminist publication.

The magazine was purchased last year by the Australian company John Fairfax, Ltd., which promised to turn it into a profit-making publication. A full-page advertisement in the February issue for Sensational Catalogs includes several small ads for such X-rated merchandise as "erotic, exciting full-length adult video movies!"

Are pornographic videos part of Fairfax's new advertising policy for *Ms.*? "Absolutely not," says president Sandra Yates. "The ad was booked under a fairly innocuous name. It got in before we saw it. We were shocked when we read it. It won't happen again."


Ms
WHO'S CRYING NOW?
The Unsinkable Pat Schroeder
EXCLUSIVE: Martina and Billie Jean Hold Court
ELECTION '88 Ms. Rates the Candidates
FITNESS Enough Is Enough
Special Report: American Geishas
MAGAZINE COVER

Photographs: top, Pierre Vauthey/Sygma; center, Kenneth Jarecke/Contact Press Images.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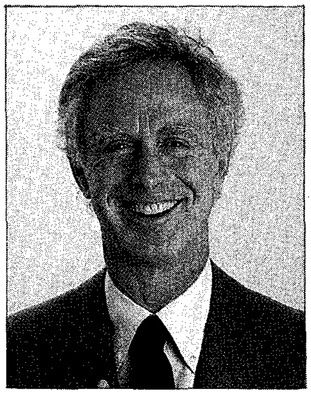
ADS REDUX...MONEY BOOKS...MASKED BENEFITS...PAPER NOTES...TABLE TALK

THE PHANTOM OF THE OPERA



ARTHUR LEVITT

WAXMAN AND MASTER

on," says a staffer. "But after the massacre, he made it clear that his days at the paper were over." But Shipler says he had decided to leave before the reshuffling. "Leaving was on my mind for a year," he says. "There was tension between what the paper needs and what I wanted to do."

HOMELESS GET A *PHANTOM* BOOST

Theatergoers have made the Partnership for the Homeless the hottest charity in town. The rush to donate started when the Partnership got 250 prime tickets to *The Phantom of the Opera,* which is virtually sold out until December. Last month, after the Partnership sent out a letter offering seats in exchange for $100 donations, the charity was besieged by callers trying to get tickets. "They were getting calls from people who have never shown any interest in the homeless," says a source close to the Partnership.

"We're giving preference to our regular supporters," says Partnership president Peter Smith. "In retrospect, we should have asked more than $100."

WABC SPOTS HAVE A FAMILIAR LOOK

Television insiders are talking about the latest promotional spots for WABC *Eyewitness News,* which they say are cribbed from the ABC station in Philadelphia. One ad, which has appeared on Channel 7 since the fall, shows Bill Beutel working and eating chicken salad with the news staff. Insiders say that a nearly identical ad, featuring local anchorman Jim Gardner, ran in Philadelphia last year. A version of another ad featuring the show's van and the tag line "There goes that van again!" has been running there for several years.

"Even some of the small details, like the kind of sandwiches the anchors eat, are the same," says one person who's seen the spots. "In the past, a smaller station might borrow ideas from New York, but this is the first time old spots have been recycled for the New York audience."

"We tried to tailor WABC spots to the personalities in the newsroom," says a spokesman for New York Communications, which produced the spots. WABC did not return calls.

AMEX CHIEF BUYING *BATTERY NEWS*

American Stock Exchange head Arthur Levitt has just bought Battery Park City's local newspaper, *Battery News.* The paper, which was started by the Battery Park City Authority, was run by Bob Trentlyon, part-owner of *Chelsea Clinton News* and *The Westsider.* Levitt, who also owns the Washington journal *Roll Call,* has asked *Roll Call* publisher Jim Glassman to supervise the editorial content of the tabloid.

Starting in February, *Battery News* will be published twice a month, and within the year, Levitt will bring the paper out weekly.

"We will be covering a neighborhood that is without a communications network," says Levitt. "We want *Battery News* to help establish lower Manhattan as an entity of its own."

PUBLISHERS ON CRASH COURSE

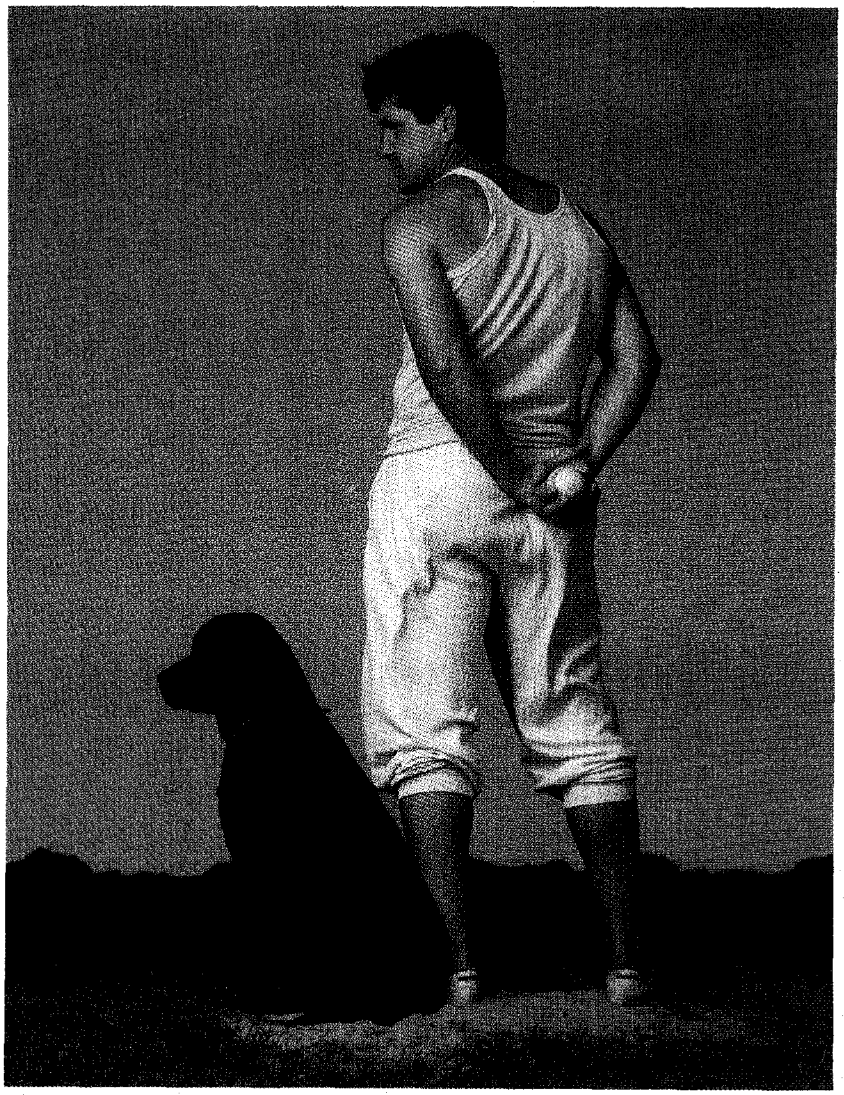
The former executive editor of *New England Monthly,* Joseph Nocera, has just signed a $285,000 deal with Simon and Schuster editor Alice Mayhew to write a book on the social history of money, according to a publishing source. Nocera, who helped write some of T. Boone Pickens's autobiography, *Boone,* before being fired from the project, says the book will trace the rise of the money culture, from the invention of the money-market fund in 1972 to the crash. "I'm going to trace the rise of a few key financiers," he says. "And their stories will show how in fifteen years we moved from a savings to an investing culture." The manuscript is due in 1990. . . .

Doubleday is rushing into print a book by *The Panic of '89* author Paul Erdman. The book, which will be called *What's Next? How to Prepare Yourself for the Crash of '89 and Profit in the 1990's,* was assigned immediately after Black Monday and will be published this March. *What's Next?* will analyze the economy and give investment advice. Another Erdman book, *The Palace,* is being published by Doubleday this month.

THIS BUD'S NO LONGER FOR YOU

Melvyn Master and Jonathan Waxman are closing their much-heralded Columbus Avenue restaurant, Bud's, in early March. Opened in 1985, it was modeled after Jams, Master and Waxman's expensive Upper East Side restaurant. But Bud's had trouble attracting customers even after the owners redesigned it, making the place less formal and slashing prices. The owners filed for bankruptcy reorganization last month. Plans are under way to open a moderately priced French brasserie at the site in the spring.

Photographs: top, Terry O'Neill/Woodfin Camp; center, Maria I. Robledo; bottom, Carol Halebian/Gamma-Liaison.



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The Bottom Line/John Crudele

BEAR TRACKS

SIGNS OF A DROOPING MARKET

WHEN MOTOROLA RELEASED ITS FOURTH-quarter earnings on January 20, the company expected Wall Street to be pleased. After all, sales were up a respectable 14 percent and profits had soared 62 percent, to 79 cents a share—about what analysts had expected.

But something odd happened. Motorola's stock, which had closed the night before at $45.37, fell more than $7 a share before recovering somewhat and finishing the brutal session at just under $41.

"In a bull market, you can come in under analysts' expectations and the stock keeps going up," says one disappointed source at the company. "In a market like we had that week, nothing makes them happy."

For a vocal minority of Wall Street experts, the treatment of Motorola's stock is just one more sign that the five-year bull market is over—and not, as the prevailing view has it, just resting. "We'll go into some sort of a recession by March," predicts G. Stanley Berge, a market analyst with Tucker, Anthony & R. L. Day. "The stock market will go down and make new lows [below 1,738 on the Dow] sometime in late March or late April. It could drag all the way out to August."

That view contradicts the mood on Wall Street. Though the Street as a whole was very pessimistic after the October 19 crash, opinion has been slowly changing, and now, for the first time in months, a plurality of professionals thinks stock prices will rise. *Investors Intelligence,* a biweekly newsletter that keeps track of such things, found that 38.4 percent of the 130 advisers it surveyed recently were bullish, 37.6 percent were bearish, and the rest weren't sure. "Since the crash, this is only the second week we've had more bulls than bears," says Michael Burke, the newsletter's editor.

In general, these optimists think that the U.S. economy did not suffer a severe blow in the crash. The bears, of course, see things differently. They argue that Federal Reserve policy since the crash—which has been geared toward keeping credit conditions tight—will inevitably bring an economic slowdown and that Wall Street is already anticipating the problem. These pessimists point to symptoms of a market going lower—light trading volume in the middle of the day, reduced liquidity in the market, and lack of enthusiastic buying.

Perhaps most significant, the bears say, is the fact that investors these days are looking at the dark side of news announcements—as in the Motorola case. The same thing happened when IBM reported higher fourth-quarter earnings and sales a few weeks ago. The computer giant's stock fell $6 a share as analysts rationalized that special factors such as a lower tax rate, a weak dollar, and special gains had skewed the figures.

DAYS OF THE GRIZZLY

The Market's Longest Losing Streaks

DATES	DAYS	DOW HIGH & LOW	%LOSS*	PROBABLE PRINCIPAL CAUSES
9/29–7/32	1,039	381/41	89	Crash; Smoot-Hawley Bill; Depression
9/39–4/42	959	156/93	40	World War II
5/72–10/74	861	971/584	40	Devaluation of dollar; OPEC crisis; Watergate
9/12–12/14	815	94/53	44	Preparations for World War I
1/06–11/07	665	103/53	49	High interest rates; San Francisco earthquake
11/19–8/21	660	120/64	47	Post-World War I depression; inflation

*From high to low

SOURCE: Victor Sperandeo, Hugo Securities

"At any given time, the market will interpret news differently, depending on its phase," says Howard Shapiro, a trader at MKI Securities. "In a bull market, when a company comes out with good news, its stock will go up. In a bear market, when good news comes out, the market may react to it temporarily and then resume the trend that was in place."

The recent good news about the United States trade deficit seemed to have the latter effect. When the Commerce Department reported on January 15 that the deficit had shrunk to $13.2 billion—much better than most expectations—the Dow Jones Industrial Average rallied 39.96 points. But the trade figure was only a brief pick-me-up. The following week—for no obvious reason—the Dow slid 52.56 points, including a 57.20-point drop on January 20.

Most days, the skeptics argue, the trading pattern is bearish, with flurries of buying and selling at the beginning and end of each Wall Street session and long periods of inactivity in between. Ordinary days during a bear market, the traders say, are as dull as preholiday sessions during bull markets. There is also a lack of liquidity—investors just aren't putting their money into the market. When stock prices do rise, the bears say, it is because selling pressure subsides—not because of increased buying. And trades of 10,000 or more shares—called block trades—are down, an indication that institutional interest in the market is waning. Specialists also have fewer orders backed up on their books.

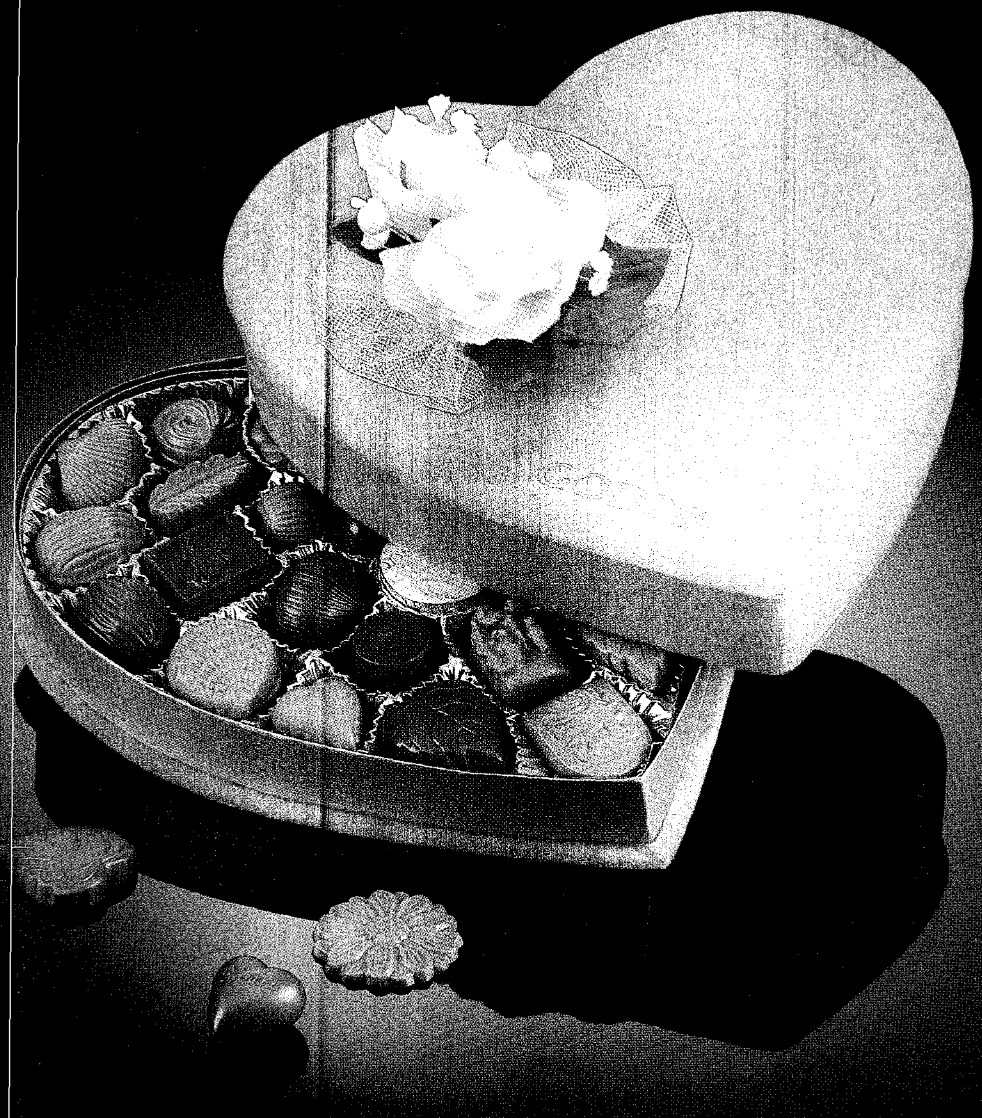
Overall trading volume, however, has occasionally been deceivingly high because institutional investors are buying and selling a particular stock by the millions to capture or avoid receiving dividends, or because speculators are dabbling in takeovers.

Victor Sperandeo of Hugo Securities has done extensive research on bear markets, and he believes they all have similar characteristics: Rallies fall short of reaching important new highs, and pullbacks break through recent important lows. For example, when the market rallied after the crash, the Dow couldn't get near the high of 2,641 reached on October 2.

Sperandeo, who had predicted a crash a month before it happened, believes the only question left unanswered is how bad this bear market is going to be. That answer, he says, could come the next time the market falls and the Dow threatens to go below 1,738.74, the low it hit during the crash. If that happens, the market and economic outlook could be very bleak.

RECHARGING ELECTRONICS

THE UNITED STATES LOST ITS CONSUMER-electronics industry more than a decade ago to lower-wage countries in the Far East. But the weakened dollar could



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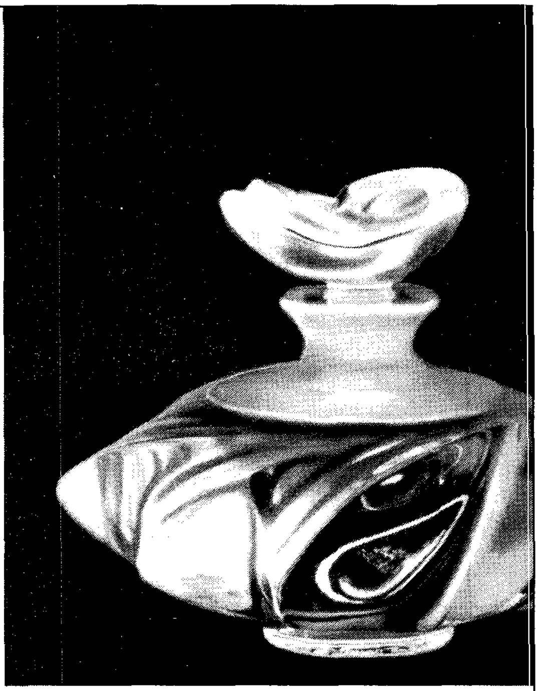

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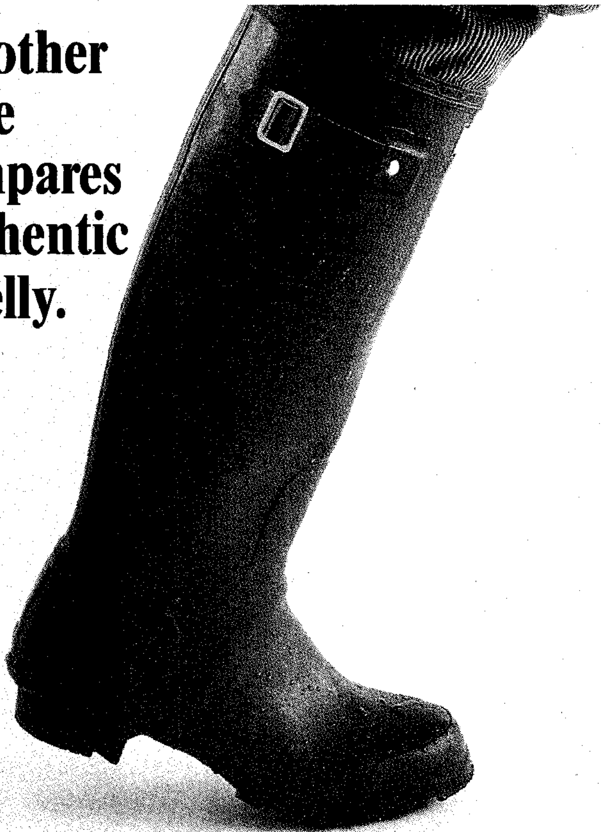

jump-start the business here again, says an expert on trade.

Laura D'Andrea Tyson is research director at the Berkeley Roundtable on the International Economy at the University of California. She thinks the United States will regain in part its traditional role in manufacturing medium- to high-tech products once the lower dollar offsets some of the advantages of lower wages overseas.

In addition to helping consumer electronics, the lower dollar could also boost the output in this country of semiconductors, computers, chemicals, and aerospace products, Tyson thinks. It could even force foreign car-makers and other producers to do more of their manufacturing in the United States.

But Tyson, one of the authors of the upcoming book *The Dynamics of Trade and Employment,* says much of the labor-intensive manufacture of clothes, shoes, furniture, and even some low-tech goods, like telephones, will probably remain trapped in low-wage nations.

EYES ON GILLETTE

SOMETHING'S HAPPENING TO THE STOCK of Gillette Company, and the sleuths on Wall Street aren't quite sure what it is.

Boston-based Gillette has become popular with investors for the first time in a year, according to Knight-Ridder Tradecenter, which monitors the flow of money into and out of stocks.

Michael Kahn of Tradecenter says that about $8 million moved into Gillette stock in the past fortnight. This is in sharp contrast to the $100 million that flowed out during 1987, even as Gillette was widely rumored to be a takeover target.

Money flow has become a popular tool for spotting potential takeovers. Speculators reason that a high inflow may indicate that a corporate raider is so eager to own stock, he's buying while the price goes up.

Is there a raider lurking in Gillette's future? The speculators think so, but they've thought that for years. Recently, there's been a lot of talk that someone, perhaps Unilever or Coniston Partners, will soon disclose ownership of more than 5 percent of Gillette's stock.

But Kahn isn't so sure. "I don't know what to make of it," he says. "I wouldn't buy the stock on this alone."

GOLD STILL GLITTERS

SMALL INVESTORS RUSHED TO THE SAFEty of gold during last October's financial panic. And now that the panic is basically over? They're still buying gold.

John Norris, head of precious metals at Citibank, says his firm's sales of gold bullion and coins are up 25 to 30 percent over last September, the month before the collapse of the stock market. Of course, sales of both gold coins and bullion are much lower than they were in October, when frantic investors were looking for a place to safeguard their assets. But what's the attraction in these calmer times? "The lesson has finally been learned—that you should be diversified," says Norris. "The crash was like a sledgehammer over the head."

SHEARSON'S FAMILY TIES

SHEARSON LEHMAN BROTHERS HAS BEEN involved in a lot of unfriendly corporate takeovers, both on the side of the raiders and in defense of their targets. But Dart Group's run at Stop & Shop Companies a couple of weeks ago is a slightly different case.

The reason is that Stop & Shop, a retail supermarket-and-discount-department-store chain based in Boston, not only is a Shearson client but was founded by the family of Peter Solomon, Shearson Lehman's vice-chairman and co-head of investment banking.

The family of Solomon's mother, Jeannette Rabb, founded Stop & Shop in 1914. Irving and Norman Rabb, Solomon's uncles, still own 1.85 percent and 2.21 percent of Stop & Shop's shares, respectively. Both Rabbs and Solomon are on the board.

How does an investment banker feel when his family's company is the target of a raid? Solomon isn't saying. But the personal connection has intrigued speculators on Wall Street, who are jumping into the deal.

THE RUNOFF

BLACK & DECKER HAS ANNOUNCED THAT it is going after American Standard. But is someone going after Black & Decker? Wall Street traders believe someone has been stockpiling B&D's stock.... Options volume in American Standard soared from 17 contracts on January 22 to 753 contracts on January 25 and 501 contracts on January 26, the day before the bid from Black & Decker. Sources say the New York Stock Exchange is looking into the matter. But the circumstances could be innocent—one of the options was among a group recommended in *Barron's*.... Olympia & York was said to be buying shares of Federated Stores last week, days after Campeau Corporation made an offer for Federated. Donald Trump is also a large shareholder in Federated, says one source.... Speculation about Coniston Partners' interest in Santa Fe Southern Pacific was heightened when Coniston's usually secretive Paul Tierney showed up at a Santa Fe analysts' meeting in New York on January 20. Tierney confirms that his group owns a small "arbitrage" position in Santa Fe. ■

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Beef. Real Food For Real People.

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SPEAK NO EVIL: *Cybill Shepherd shares her early thoughts on beef; Bruce Willis sings for Seagram's.*

CELEBRITY ENDORSERS GET THE HOOK

BILL COSBY SEEMED LIKE A SURE THING. He had effectively promoted Jell-O pudding pops and touted Ford Motor Company quality. (And it didn't hurt that his "Q score"—an industry gauge of familiarity and appeal—was the highest in the country.) But two years ago, when Cosby began pitching E. F. Hutton's investment services, people stopped listening.

For a while, Bruce Willis and Cybill Shepherd seemed like a sure thing, too. Willis moonlighted from their hit TV series to help boost Seagram's Golden Wine Cooler from fourth to first place, while Shepherd worked to put red meat back on America's tables. But Cosby was dropped by Hutton before his contract ran out, Willis is out of Seagram's good graces, and Shepherd is finished with the Beef Industry Council. They may well be the first in a wave of celebrity-endorser washouts.

"Celebrity endorsers are already losing their platforms, and that trend will intensify in the next six months to a year," predicts Carol Colman, a partner in Inferential Focus, a New York consulting company that specializes in spotting trends. "Using celebrity endorsers flies in the face of other trends we're seeing: America's yearning to return to honesty, integrity. Shows like *Dallas* and *Dynasty* are declining in popularity, and viewers' love affair with deceitful, manipulative characters is over. Greed and selfishness are out.

"People are also disenchanted with celebrities who are selling themselves," Colman adds, "endorsers who openly admit they're doing the job to increase their net worth. When you have someone like Cybill Shepherd [who admits that she doesn't eat a lot of red meat or use hair coloring] pitching beef and L'Oréal hair color and making millions, people realize that celebrities no longer stand for anything other than the endorsement. Even benign big names like Bob Hope are losing their gloss in this climate."

Indeed, for three years, Hope, as well as Ted Danson, Billy Dee Williams, and Don Johnson, appeared in spots for the Crafted With Pride in the U.S.A. Council, but in doing research for a new campaign, Warwick Advertising found that "non-celebrities tested better than big names," says group senior vice-president Sean Driscoll. "In the initial stage, when we told consumers to look for the MADE IN THE U.S.A. label, celebrities were terribly successful in driving awareness up to 80 percent. But now that we're into the second tier—telling consumers that a label is 'value-added' after the right style and fit—that message didn't ring true coming from the mouths of celebrities."

Another of Don Johnson's contracts wasn't renewed, either. Pepsi spokesman Cary Kimmel claims that a photo in *People* magazine of the *Miami Vice* star downing a Diet Coke "had nothing to do" with the company's decision not to renew his one-year contract, although Pepsi executives "obviously weren't pleased." "I'm sure it was brought to Johnson's attention," says Kimmel. "In the Pepsi-generation campaign, we're creating an image. Whether a celebrity drinks Pepsi is not irrelevant, but it's not important." The company remains committed to Michael Jackson, however, despite publicity about his new face and his reclusive behavior.

But other corporate commitments aren't as strong. "The whole business of celebrity endorsements has taken a 90-degree turn," says Lloyd Kolmer, president of Lloyd Kolmer Enterprises, a celebrity broker whose business has fallen off 30 percent since 1986. McCollum/Spielman, a research organization that tests consumer reaction to commercials, is seeing fewer "personality" spots, says CEO Harold Spielman.

Stars are losing their sparkle because they've been losing consumer confidence as well. In 1984, 26 percent of the people polled by Video Storyboard Tests, Inc., felt "very positive" about celebrity endorsers, notes president Dave Vadehra. By 1987, the figure had slipped to 16 percent. At the same time, more people—from 50 percent in 1984 to 55 percent in 1987—began to believe that celebrities were "just doing it for the money."

The most cynical are the all-important marketing audience of baby-boomers. "This generation does not attach the same level of credibility to celebrity endorsers that earlier generations may have," theorizes John Quelch, an associate professor specializing in consumer marketing at the Harvard Business School, who attributes this cynicism to "the sixties experience."

A recent survey by the Roper Organization revealed that celebrity endorsements may be the *least* convincing advertising technique—disbelieved, in fact, by 70 percent of consumers. Next came hidden-camera ads (disbelieved by 67 percent), ads that use company representatives (58 percent), and comparative ads that name competitors (53 percent). The most credible commercials, Roper found, were those that based their claims on consumer surveys.

Ogilvy & Mather founder and legendary adman David Ogilvy has long preached that celebrities prompt above-average recall but stimulate below-average sales. McCollum/Spielman research confirms that while celebrities do a better-than-average job "breaking through clutter and getting associated with a

Photograph (right): Donal Holway.

When Mikhail Gorbachev first spoke to the Western World he started with a four-letter word.

For the first five months following his appointment as the new Soviet leader, Mikhail Gorbachev refused all requests from Western journalists for an interview. But when, in August 1985, the time came to speak, his choice was clear: "I took counsel with my colleagues in the Soviet leadership—we decided to respond to the request put in by TIME."

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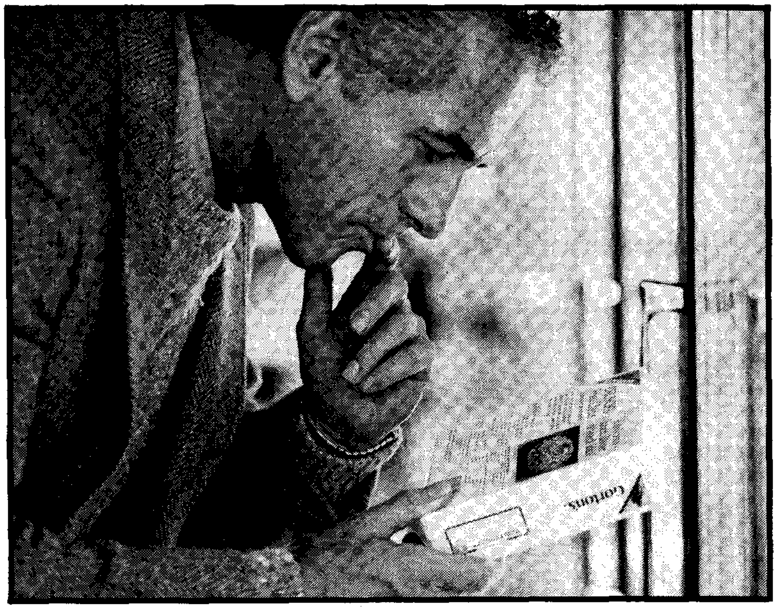

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Modern Maturity

The beginning of a new lifetime.

**MATURE AMERICANS*, THE DANIEL YANKELOVICH GROUP, INC., 1987

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brand, in terms of persuasion they're no better than any other form of commercial."

What's more, "they're simply too expensive," says Lloyd Kolmer. "Few stars have emerged from TV to justify the expense, and movie stars don't have enough recognizability. Colas, coolers, and fast-food companies, which don't care about what they spend, will still pay blue-sky prices to create some noise, but most other companies either don't want to or can't afford to."

Still, it's easy "to be trapped into the romance of a star," says Spielman. "Advertisers used to believe that stardust added glamour, excitement, prestige, and a touch of class to the product and rapidly catapulted it into the heavens." The endorsements are still commonplace: According to Spielman, stars attract attention, there's no longer a stigma associated with doing commercials (that ended in the seventies, when Sir Laurence Olivier accepted $1 million to promote Polaroid), and talent brokers are much more effective.

"[Brokers] are increasing the size of the package, throwing in cross-country tours and store appearances and other promotional support so the advertiser feels he's getting a better deal," he says. "But ever since John Houseman turned up in a raft of commercials for Puritan oil, McDonald's, Chrysler, and Smith Barney, consumers have been increasingly disillusioned with stars who, they think, are overexposed. And with vigilant media uncovering any shortcomings and scrutinizing everyone for the odd or offbeat, using celebrity endorsers is particularly perilous. They're moving, and they slip through your fingers."

Cybill Shepherd slipped away from the Beef Industry Council after *Family Circle* quoted her as saying she didn't eat much red meat and was concerned about fatty foods. (Cattlemen were also outraged when she became pregnant before she got married.) Seagram's put up with Bruce Willis's exorbitant fee (over $2 million a year) when the cooler market was flourishing, but the company cooled to him last summer when he overplayed his image and was arrested at his Hollywood Hills home after a raucous party. A December *National Enquirer* story alleging that Willis had a drinking problem (coupled with a campaign against alcohol by his new wife, actress Demi Moore) and sluggish sales of the cooler have led Seagram's to reconsider its advertising strategy.

Mets pitcher Dwight Gooden has had better luck, holding on to endorsement contracts with Nike, Polaroid, Toys "R" Us, and Spalding after being admitted to a drug rehabilitation clinic. And Lancôme has stayed with Isabella Rossellini despite her role in the sadomasochistic

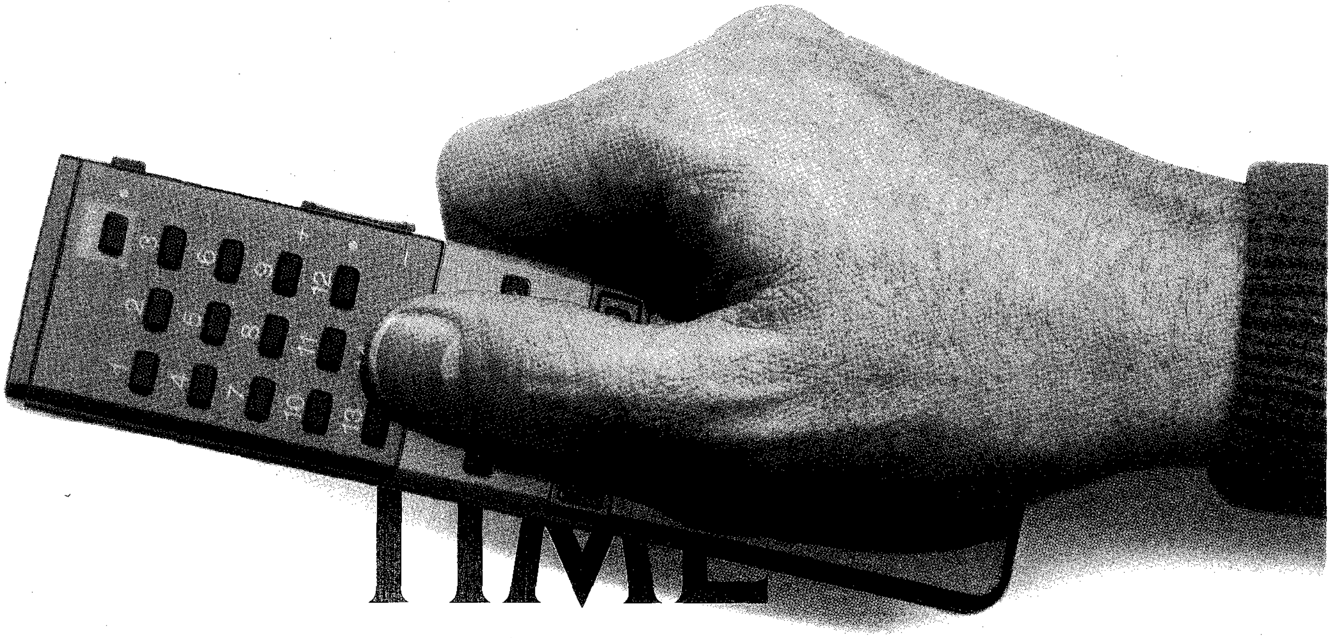
60 Minutes. L.A. Law. Cheers. NBC Nightly News. Not one of them reaches as many professional/managerial adults as we do.

Millions watch these TV shows every week, but millions more read TIME. From 25% to 300% more, as you can see from the figures opposite.

For these professional/managerial adults, and for the 29 million readers of TIME worldwide, there's no substitute.

TIME	*6,105,000
Cheers	4,745,000
60 Minutes	3,507,000
L.A. Law	3,355,000
NBC Nightly News	1,411,000

*Professional/Managerial Adult Audience



There's no substitute.

ource: 1987 SMRB • ©1988 Time Inc.

film *Blue Velvet* and her out-of-wedlock pregnancy.

But Vanessa Williams and American Greetings Company went their separate ways when nude pictures of the former Miss America emerged. Squibb broadcast its last commercial for Theragran-M multivitamins starring Billie Jean King on the day she admitted to having had a lesbian relationship. Even Clara Peller got the ax from Wendy's, for a relatively innocent peccadillo: In a commercial for the Campbell Soup Company, she claimed to have found the beef in its Prego spaghetti sauce.

More common than scandal, however, is simple bad judgment. Datril made a mistake years ago when it hired tough guy John Wayne to pitch its less-than-menacing aspirin alternative. Similarly, Catherine Deneuve's glamour intimidated women and worked against Youth Garde moisturizer, and Robert Young (alias Marcus Welby, M.D.) failed to appeal to decaf-happy young adults, an important market for Sanka.

Sometimes marketers take advantage of notoriety. Cliff Robertson alerted authorities to forgery by Columbia Pictures president David Begelman, costing the actor work in Hollywood for almost four years. AT&T signed him up because consumers admired his integrity. New Retail Concepts hired spokesnymph Donna Rice for its No Excuses sportswear. Spots in which she confesses, "I have no excuses.... I only wear them," ran for three weeks, garnered an estimated $20 million in free publicity, doubled sales, and got a lot of attention for a tiny company in a $6-billion industry, according to Jon Bond, president of the Kirshenbaum & Bond ad agency, which created the campaign.

"Advertising isn't an election to get majority support," says Bond, "and we wouldn't have done this for Levi's, which has a big share to protect. It's a bid to get attention, and Rice did that. She put No Excuses on the map. Now we've got to overcome where she put us—become likable and let people know it's not *her* line of clothes. Rice got us into the game, but as Andy Warhol would say, her fifteen minutes are up. With her fee, she made a lot per minute."

So now Rice is gone, and the consensus is that legions will follow. Steven Kaye, a theatrical agent at Don Buchwald and Associates, contends that they may "fall out of favor for a while, as they have from time to time, but celebrity lure is irresistible. They'll always be used, and they'll always come back."

In the meantime, though, get ready for legends, made-up figures, relative unknowns, and anti-heroes: Marilyn Monroe, the McDonald's moonhead, more Claymation figures, and Joe Isuzu clones are all coming soon to a constellation near you. ■

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There's one newsmagazine senior PR executives would most like to cover their client.

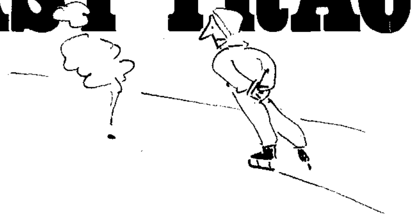
For the third year running, TIME was the first choice by far of the nearly 100 senior PR executives who participated in the 1987 Ad Age Public Relations Sounding Board. In their opinion, there's no better magazine in which a very important and favorable corporate story can appear. As Ad Age concluded, TIME "steamrollered" the competition.

For senior PR executives, and for the 29 million readers of TIME worldwide, there's no substitute.

TIME
There's no substitute.

Source: 1987 Ad Age Public Relations Sounding Board (11/2/87) • ©1988 Time Inc.

FAST TRACK

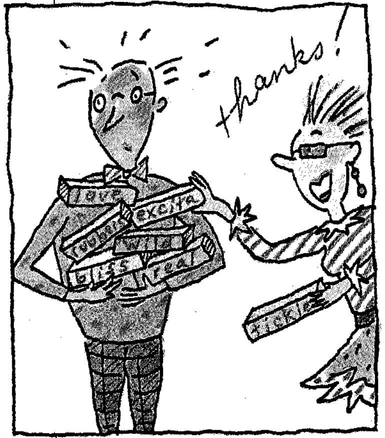


EDITED BY ERIC POOLEY

TRUE TALE

Life With Father

MY FATHER HADN'T BEEN to New York in twenty years, so when he came to visit, I was determined not to let anything happen that would send him fleeing home to the Midwest, begging me to follow.



I planned our days carefully, taking the most scenic—and circuitous—routes to the Metropolitan Museum, the Statue of Liberty, my favorite restaurant on the Upper West Side.

Then it happened. I needed a bottle of shampoo, so, father in tow, I went into a discount beauty-supply store on upper Broadway. I was at the register when I heard a woman talking to my father.

"Could you get the lubricated ones down next?" she asked him. I turned. The petite, dark-haired woman was pointing to a row of condom boxes hanging just out of her reach. My father was putting away one box, pulling down another.

"My friend and I haven't had sex in three months," she said brightly, pointing to a box of ribbed condoms. "Could you get those down next?"

My father took down a box, handed it to the woman, and held the lubricated ones while she read the label.

"I want it to be *just right,*" she said. Then she thanked my father and went to the register.

Out on the sidewalk, I was stammering for a suitable apology. But my father spoke first.

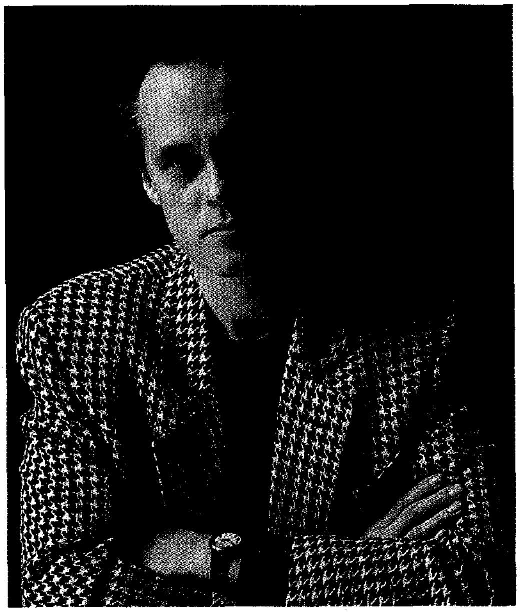
"*Now,*" he said, with obvious delight, "I've been to New York." KELLI PRYOR

BRIEF LIVES

WHO'S THAT SHAMASKED MAN?

IT'S NOT AS IF THE WOMEN'S FASHIONS that Ronaldus Shamask designed in the early eighties weren't *beautiful,* because they were. And it's not as if they weren't successful. But the designer himself says his earliest women's wear was "self-conscious and ceremonial." Like Issey Miyake and Gianfranco Ferre, he was interested in the intellectual side of design, borrowing architectural themes—angularity, asymmetry, structure—that made for rigid, somewhat contrived fashions.

All that changed two years ago, when Shamask started designing clothes for men. "Suddenly," he says, "I could put on the garment and feel how it *felt.* It led me to the emotional aspect of design—I thought about what feels right, what is comfortable. The simplicity of men's wear came easily to me." The transition was completed last month, when Shamask won a fashion Oscar—the 1987 Council of Fashion Designers of America award for men's-wear designer of the year. Shamask still designs women's clothing (which outsells his men's wear three to one), but his line for women has become softer and more relaxed these days, too.



Shamask: Clothes with a precise James Bond edge.

Born in Amsterdam, Shamask moved to Australia at sixteen. After high school, he went to London and worked as a newspaper fashion illustrator, then moved to Buffalo, New York. For three years, he designed sets and costumes for ballet, theater, and opera—until he grew sick of the "ultimately gray, cold weather" upstate. In New York City, Shamask tried his hand at designing clothes. In 1978, he and a friend, Murray Moss, opened a women's-wear shop, Moss, on Madison Avenue, but they closed it in 1986, after a huge rent increase. Today, his collections are sold in 70 specialty boutiques in the U.S. and in 20 other stores worldwide.

Shamask's garment-district offices are quiet and modern: white walls, glass tables, huge windows framed in gray. Sleek silver racks are hung with equally sleek clothes that have a precise James Bond edge. The jackets, pants, and shirts for spring are cotton and linen—in purple, brown, black, and khaki. All the pieces have horn buttons and work effortlessly together—a purple linen blazer, for example, over a black-and-white-striped polo shirt with brown linen pants. Just add black Ray Bans and stir. BART BOEHLERT

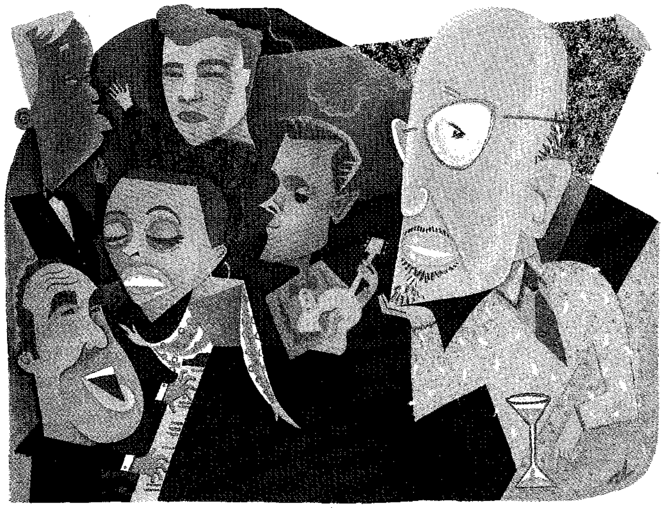
Photograph by Joe Gaffney. Illustrations: top, Guy Billout; left, Catherine Lazure.

SOUNDS

Come to the Cabaret

AHMET ERTEGUN IS trying to explain what life was like during the era of the small, elegant Manhattan nightclub. "In those days," he says, "New York was very different. . . . It's difficult to explain."

Those days—those *nights*—are captured on *The Erteguns' New York Cabaret Music,* a six-volume Atlantic Records set released at a time when the city's cabaret scene is booming again. The songs here (98 of them, by nineteen peformers, most produced in the fifties by Ertegun and his brother, Nesuhi) are by turns lush, love-struck, punchy, and brokenhearted—a range of styles so broad, only romance and nostalgia unite them all. The pianos alone move from the cocktail-hour urbanity of Cy Walter and the Paris-and-Harlem sophistication of Jimmy Daniels to the tasteful explorations of Bobby Short, Barbara Carrol, Jimmy Lyon, Billy Taylor, Joe Bushkin, and Goldie Hawkins—whose twinkling right hand got a shy Fred Astaire up and dancing one night at Goldie's club. There's the light society-dance tenor of Ted Straeter and the hip-jutting patter of Mae Barnes. There's Mabel Mercer, Carmen McRae, Sylvia Syms, Mel Tormé, and the Austrian chanteuse Greta Keller. Behind it all, there's Ahmet Ertegun.



"I'll tell you something," says Ertegun, who co-founded Atlantic, produced many of the greatest R&B records, helped Professor Longhair write the New Orleans classic "Tipitina," and met and married Mica Banu, who's now an interior designer and one of the most sophisticated women in New York. But Ertegun still found the time to record the songs of New York in studios, in clubs, and (when necessary) in the kitchens of West Side brownstones. "I met my wife at the Bon Soir, on 8th Street. And when we'd go there to see Mae Barnes, in 1955, it was *already* nostalgic, like reliving the old days.

"There were jazz fans who would listen to nothing but jazz—they would *die* if you asked them to meet you at El Morocco. And there were people who would only go to Morocco or only to Harlem. But for some of us, it was all part of one thing—the feeling of New York at that time."

Erteguu gets around to defining that era by describing a friend. "The ideal," he says, "was George Frazier, a Bostonian who moved to New York and wrote about jazz and best-dressed men—I made his list twice. George was the perfection of the Brooks Brothers style, a thing which involved extremely good tweeds, a certain kind of paisley necktie, a pocket handkerchief, Argyle socks. He loved sports lore, jazz lore. He loved Harlem: Though he didn't get there very often, he loved the *idea* of Harlem . . . a certain kind of black elegance. You'd see George at the Vanderbilts' cocktail party, then at the Yale Club, then at some Village dump where a new trumpet player had just blown in from Chicago. George had missed the twenties, was trying to bring them back." ERIC POOLEY

ART BEAT

THE AGE ISSUE

INGRID SISCHY—THE editor who transformed *Artforum International* from an esoteric, introverted art magazine into an esoteric, effervescent one—announced last summer that she would be leaving when the February issue was finished. Sischy had no intention of putting out a "farewell" issue, but she spent weeks of eighteen-hour days working on her last *Artforum* (out this week), which is less about art than about art writers and is a fond farewell, indeed.

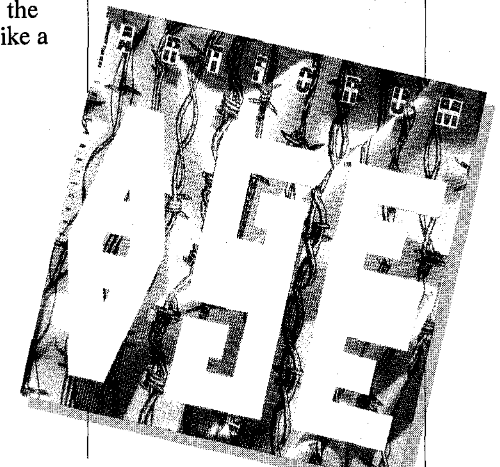
Sischy, 35, came up with a typically amorphous concept: age. Over drinks one night with critic Germano Celant, she noticed that "everything we talked about, even in the most innocuous way, touched on that word." In eighties art, she says, paintings are varnished and framed to look old. Artists routinely copy older works and appropriate old ideas. That's one thing Sischy means by age—but she means other things, too.

Sischy talked with *Artforum* contributor Thomas McEvilley and artist Lucas Samaras, and the three interviewed eighteen art critics, 34 to 73. "I thought we should talk to the recorders of our art age," says Sischy.

For two weeks, the three met with critics—including Arthur Danto, Roberta Smith, Carter Ratcliff, Kay Larson, the Guerrilla Girls, and Sidney Geist. They would start off, says Sischy, "by tossing the word 'age' into the air like a ball."

It landed in some strange places. *Artforum*'s Glenn O'Brien, 40, discussed growing old. "I think that our generation is going to be amazing when it's old. . . . There are going to be rock bands of old people at the country clubs singing the blues and Lou Reed."

Sooner or later, the talks always returned to art. But the twists and turns they took along the way, says Sischy, "honor the idea of criticism—that it's not about right and wrong and that it's not easy to write honest criticism." EDITH NEWHALL

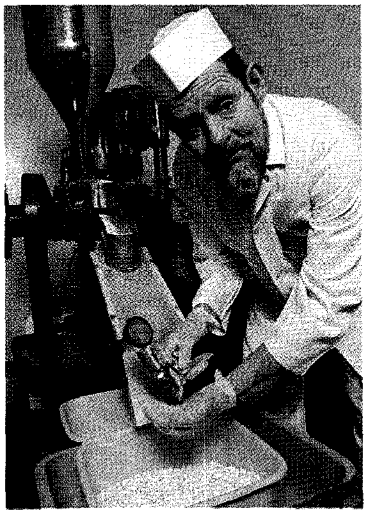


The February cover.

Illustration by Robert de Michiell.

RX

Vitamin Complex



Dr. Zimmerman at work.

WITH ROW AFTER ROW of white plastic bottles, the Freeda Vitamin shop, at 36 East 41st Street, looks like any slightly dowdy health store. But it's the lower level—which most visitors never see—that sets this place apart.

Downstairs, in a warren of tiny rooms, Freeda produces 200,000 vitamin tablets a day, making it one of the few stores that manufacture their own nutritional supplements on the premises.

Freeda's co-owner, Dr. Philip Zimmerman, resembles a medieval alchemist with his white goatee, lab gown, and cap. He rushes from the supply room—full of drums and sacks of vitamin powder—to the weighing room, where workers ladle the powder onto an old-fashioned grocery balance. For a batch of vitamin-C tablets, the powder is fed into a mixing machine, along with vegetable binders and plant lubricants. This mixture then goes into a compressor that punches out 500 tablets a minute. At fifteen-minute intervals, samples are tested for weight and hardness. "To formulate the maximum amount of nutrient that will remain stable and dissolve properly with a pleasing taste," says Dr. Zimmerman, "is like a mathematical game."

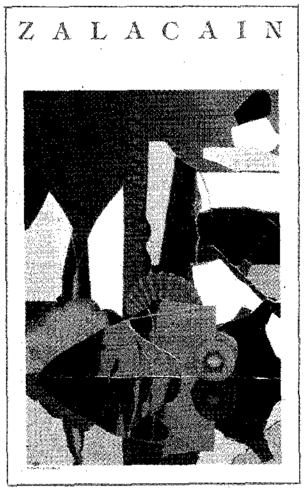
The shop was founded in 1928 as an herbal-medicine store by Zimmerman's mother and grandfather, and its earliest vitamins were low-potency B-complex tablets made from concentrated yeast and rice extracts. Today, some of these bottles, examples of one of the oldest vitamin brands in America, are on display in the Smithsonian Institution. The store now sells 150 vitamins and 100 kinds of minerals, all without dyes, sulfites, sulfates, lactose, or animal by-products. New items include an anti-oxidant that Zimmerman says retards cell breakdown and L-tyrosine, which has been used to overcome depression. "I like helping people do something that's good for them," he says.

BARBARA KEVLES

LETTER FROM MADRID

SPANISH GLOSS

MADRILEÑOS, LIKE NEW Yorkers, have fallen prey to restaurant madness—and to Madrid's Zalacaín, Spain's only three-star Michelin restaurant. It's a good spot for people-watching. Reserve a table any weeknight after ten—Zalacaín (Alvarez de Baena 4) is closed on Saturday and Sunday nights—and gaze at beautiful, fragile-looking young women; older women slim and slickly turned-out in their Chanel suits; and men, some with superb posture and leonine heads, others with sallow faces, dark-rimmed glasses, and loads of money.



The Zalacaín menu.

Owner Jesús María Oyarbide, 58, a courtly Basque, opened the place in 1973. The restaurant attracts a solid core of the wealthy and titled (including Baron von Thyssen, Philippe Junot, and Princess Stephanie of Monaco), as well as Spain's best-dressed woman, Isabel Preysler—who, in her mid-thirties, has just been married for the third time. (Her first husband was Julio Iglesias, her second was the Marqués de Griñón, and her latest, Miguel Boyer, is president of Banco Exterior de España. All were Zalacaín patrons.) When King Juan Carlos and Queen Sofia dine here, the streets near Zalacaín are tight with security men. Just last week, Soviet foreign minister Eduard Shevardnadze ate lunch here with Spain's foreign minister, Francisco Fernández Ordóñez.

A Zalacaín dinner for two, with wine, is about $200. Yet thrifty Spaniards come here for once-a-year celebrations, and anyone who wants to eat well will feel at home in one of the connecting rooms, with their salmon silk walls hung with scenes of Spain.

Benjamín Urdaín, 49, has been the chef here since Zalacaín's first night. Once the sous-chef at the Paris Plaza-Athénée, Urdaín serves a cuisine with strong French overtones—Belon oysters, ravioli filled with foie gras and wild mushrooms, an extraordinary tartare of sea bass. But most compelling are his Spanish and Basque dishes, which the English-language menu can't do justice to: "Cod fish with red peppers sauce," a magnificent dish of dried cod and potato in a gentle, remarkable sauce. Fresh baby eels sautéed in garlic and chili pepper. A warm partridge salad. *Anything* with artichoke.

Save room for the freebie dessert: an almond-studded, golden-brown tuile twelve inches long and four inches high. The waiter will try to crack this cookie with two silver spoons, but tell him to stop—breaking off those crispy shards and eating them with berries is a pure, three-star pleasure.

BARBARA COSTIKYAN

PRICES

HERE'S WHAT IT COSTS TO play tennis in New York this winter:

☐ Hour at the Tennis Club, weekdays 7 A.M. to 11 P.M. (15 Vanderbilt Avenue), $75.

☐ Winter-season membership at the East River Tennis Club (44-02 Vernon Boulevard, Long Island City), $1,400, plus court fees.

☐ Prince Graphite racquet, unstrung, from Paragon Sports (867 Broadway), $199.95.

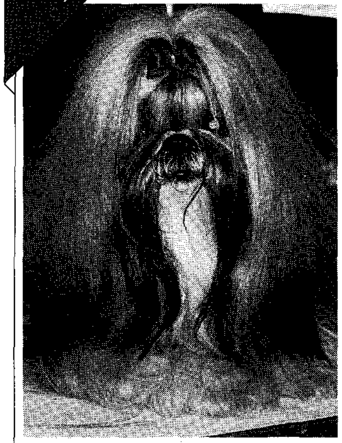
☐ Forty-diamond platinum "tennis bracelet" from Fortunoff (681 Fifth Avenue), $14,500.

Photograph by Andy Freeberg.

RUTH RECOMMENDS

BY RUTH GILBERT

"The Port on Paper," an exhibition of drawings by 200 city schoolchildren, is at the South Street Seaport Museum's Seaport Gallery until March 27. It's a pleasure to see what the small fry have wrought.

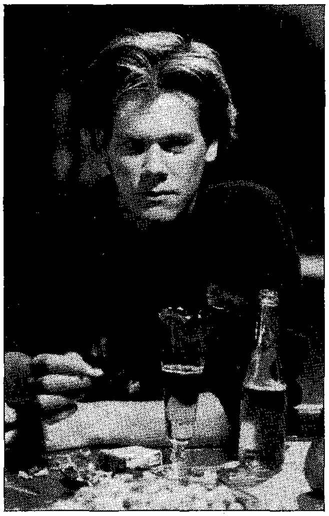


WESTMINSTER KENNEL CLUB DOG SHOW

This splendid Shih Tzu will appear at the show, which can be seen February 8 and 9 at Madison Square Garden. He'll be joined by 2,648 dogs of 140 breeds and varieties, all enjoying themselves immensely. Go and do likewise.

'THE UNBEARABLE LIGHTNESS OF BEING'

Karenin (hanging out the window), Juliette Binoche, and Daniel Day Lewis star in Philip Kaufman's film, based on the erotic novel by Czechoslovakian author Milan Kundera. It opens February 5 at Loews Tower East.



'LEMON SKY'

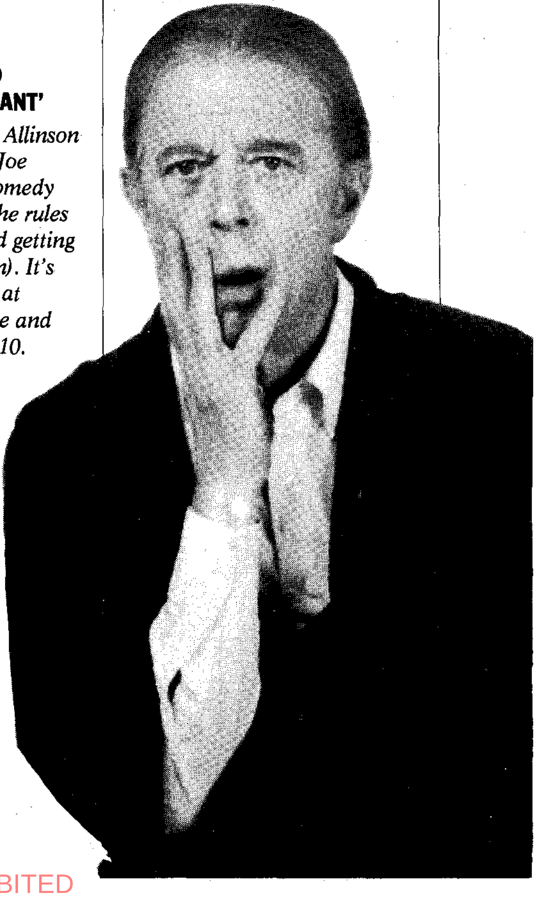
Kevin Bacon (above), Tom Atkins, Lindsay Crouse, and Kyra Sedgwick are in Lanford Wilson's early autobiographical drama. It'll be shown February 10 at 9 p.m. on Channel 13 as part of American Playhouse.

'TRAVELLING NORTH'

Above, Julia Blake and Leo McKern (they're in love) are inspecting pictures at a Melbourne art gallery. This new and charming film, directed by Carl Schultz, opens February 12 at the Plaza.

'THE GOOD AND FAITHFUL SERVANT'

Here is Michael Allinson in a scene from Joe Orton's black comedy about living by the rules of authority (and getting nothing in return). It's previewing now at Actors Playhouse and opens February 10.



Photographs: top left, Grace Satriale; bottom right, Anita and Steve Shevett.

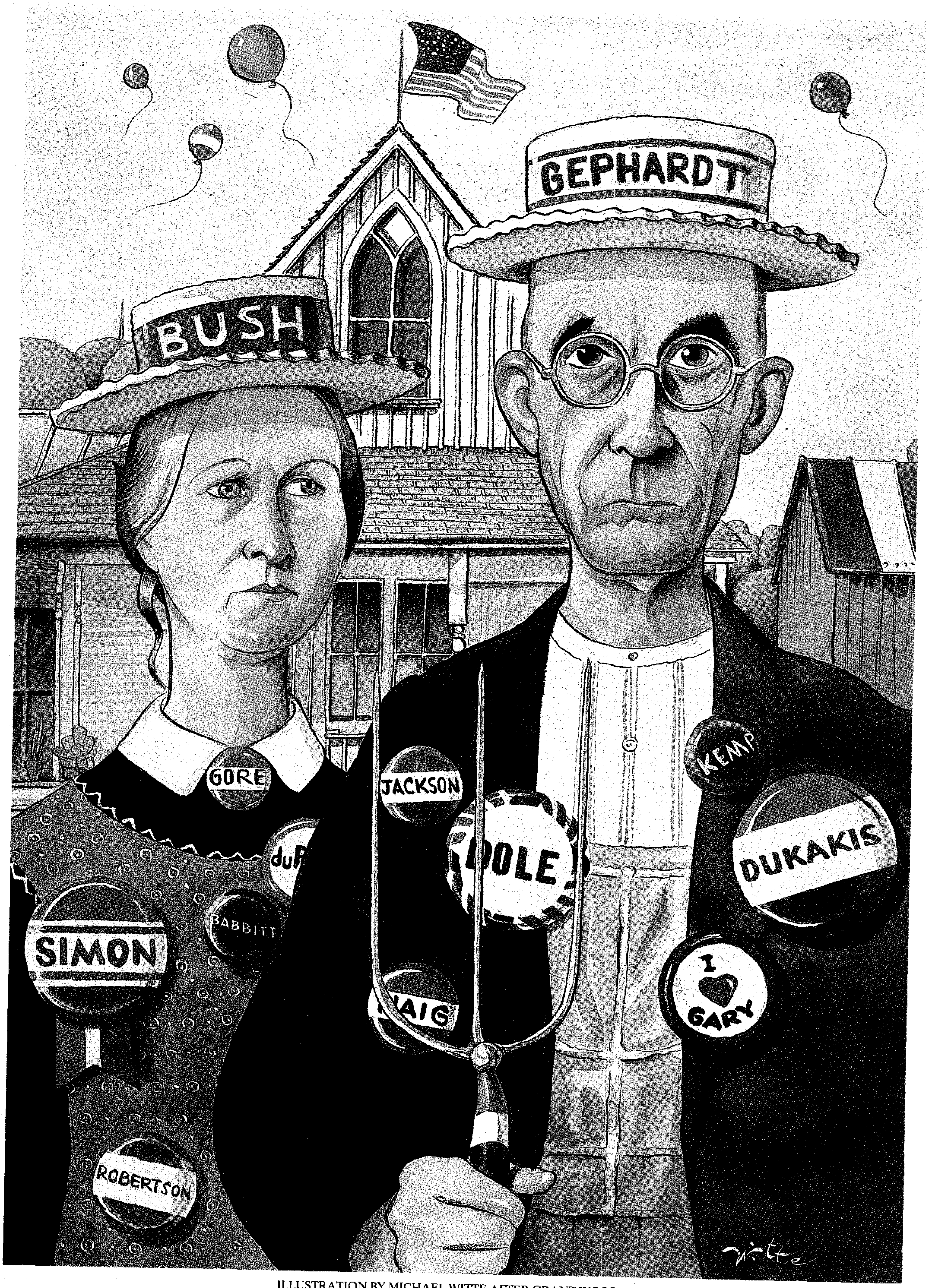

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ILLUSTRATION BY MICHAEL WITTE AFTER GRANT WOOD

New York

THE FIRST CUT

IOWA MAY ELEVATE A DWARF OR TWO

BY JOE KLEIN

It was Congressman Dick Gephardt's 120th day on the ground in Iowa, and he was hot. He could feel the audience—a small group of senior citizens in Des Moines—moving with him. He could see them nodding their heads; he could hear them laughing when they were supposed to laugh; he could sense the tears forming when he talked about the dignity and respect the country owed them.

He had made the pitch 10,000 times before. He had done it in the heat of two summers and, now, through nearly three long Iowa winters. He had done it in cornfields, schools, nursing homes, and living rooms; he had done it miserably, at times. There were days when he'd seen their eyes closing and sensed their minds wandering and known there was nothing he could do to bring them back. There were weeks when he hadn't made a sale. And there'd been months—last November, December—when it seemed he was losing ground, drifting into obscurity and out of the race.

But now he was *on:* The speech was honed to perfection. His timing was exquisite. The applause lines often brought *cheers.* He could feel the campaign gaining strength, feel the momentum growing—and not a moment too soon: Iowa would finally be voting in a few weeks.

He moved into the homestretch now. He told them they had the power. On February 8, they could be as powerful as "the editorial writers, the big corporations, the academics" who scoffed at their dreams (and at his programs). They could "confound the cynics, surprise the Establishment, and stand up for fundamental change in this country."

They were up from their seats like a shot then, cheering. Gephardt, who is 47 but looks younger and seems depressingly wholesome, like the boy next door, basked in the warmth of their approval. He urged them to sit back down. He asked for questions.

"I want to say that I'm for Dick Gephardt all the way," said a retired postman named John Craig. "I make phone calls for you every night, but I can't seem to get people off the dime. They all say they're gonna come out to caucus. But most of them are still undecided. My question is 'Why do you think people in Iowa are so darn stubborn?' "

Gephardt, only slightly punctured, replied, "The good people of Iowa want to see it all and hear it all before they make up their minds—and that's fine with me."

PRINCE OF PANDER: GEPHARDT ON THE RISE.

With all due respect to Congressman Gephardt and the good people of Iowa: Enough already. Make up your minds. The stakes are enormous. We're selecting the leader of the free world, and you've assigned yourself the role of separating the wheat from the chaff. Let's get on with it.

Iowa has been dawdling over this decision for nearly two years now, since the first tenta-

Photograph by Ira Wyman/Sygma.

SEVERAL CANDIDATES IN BOTH PARTIES WILL LIVE OR DIE BY THE RESULTS NEXT MONDAY NIGHT IN IOWA.

tive, egomaniacal forays into the state by various obscure and, mostly, deluded political magpies. Last week, Iowans appeared no closer to a decision than they were six months ago. Senator Bob Dole of Kansas did seem to hold a substantial lead over Vice-President George Bush among the Republicans—but substantial leads in the Iowa polls have evaporated before. As for the Democrats: near-total confusion. A Des Moines *Register* poll had them bunched within 10 points of each other. Gephardt led Massachusetts governor Michael Dukakis by a single point (and Illinois senator Paul Simon by 2), but the wheel was still spinning.

Time, however, is running out: Next Monday night, about 200,000 Republicans and Democrats will troop out (into the teeth of a blizzard, one hopes, for form's sake) to their local elementary schools and fire stations and start making up *our* minds about who should run the country. They will gather themselves in political meetings—caucuses—endure several hours of party business, and finally stand (literally) for the man of their choice. This can be a historic moment: In 1976, the Democrats of Iowa stood for an obscure governor of Georgia named Jimmy Carter.

On the other hand, Iowans have also stood for George Bush (1980) and Walter Mondale (1984). They gave George McGovern (1972) and Gary Hart (1984) a boost with better-than-expected showings. In short, the people of Iowa are about as reliable as Jeane Dixon, but they do make the first cut—several candidates in both parties will live or die by the results next Monday night—and so attention must be paid.

ATTENTION *has* been paid this political season in levels that beggar the imagination, and no one has courted Iowans more assiduously than Richard Gephardt. In a way, his campaign has been the quintessential Iowa experience; it might even be a primer for this decidedly eccentric political event.

Gephardt hasn't cut any corners. He took Jimmy Carter's strategy of working the state to death and doubled it. Carter visited Iowa for nearly a year before the caucuses; Gephardt has been making the pilgrimage for more than two. In 1976, Carter was ridiculed for phoning stricken potential supporters in the hospital; Gephardt has actually made postoperative visits. It was said that Carter practically lived in Iowa; last June, Gephardt rented an apartment in Des Moines.

For all that, Gephardt didn't seem to be going anywhere until a few weeks ago. His campaign suffered not only from blandness but also what seemed a transparent lack of conviction. He'd been elected to Congress in 1976 as a social conservative from a blue-collar district of St. Louis. Among other things, he opposed abortion, favored tuition tax credits, and was one of only twenty congressmen to vote against a raise in the minimum wage ("It was inflationary," he recently claimed). In the early eighties, he was a leader of the neo-liberals in Congress and began to show a real aptitude for getting his name attached to some serious pieces of legislation. Inevitably, he began to see the president when he shaved each morning.

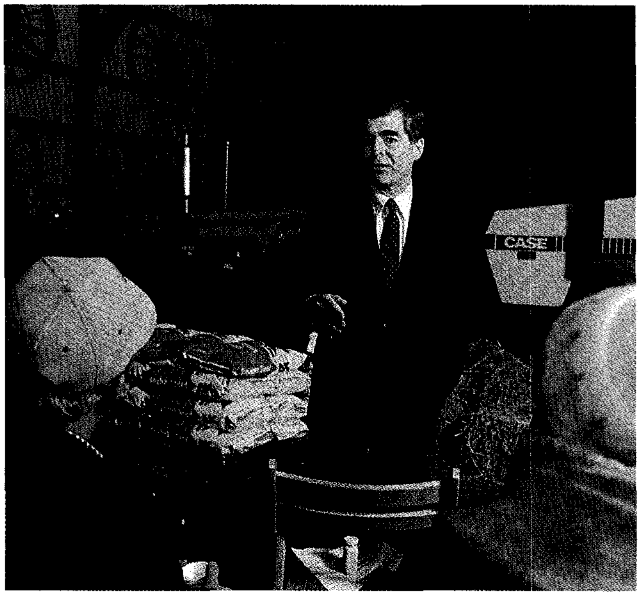
Such thoughts led him to smooth out some of the edges that might appear rough to the good people of Iowa: His positions on abortion, tuition tax credits, and other issues sidled leftward. Gephardt claims this was a natural evolution, but his views seemed to evolve in a manner designed to please caucusgoers.

Indeed, Gephardt gave new meaning to the term "machine politics": The candidate seemed more mechanical than human. There were Gephardt jokes among reporters. The man was solid-state of the art; he didn't bleed, he shorted. His pitch was calibrated to please specific Iowa constituencies: A protectionist trade policy—the Gephardt Amendment—targeted the blue-collar voters (especially the United Auto Workers) whose jobs had hemorrhaged out of the state in the early eighties. His agriculture policy—the Harkin-Gephardt bill—had practically been *drafted* by militant farm groups. *Newsweek,* memorably, called him "the candidate who Dares to Pander."

BUT IT WASN'T WORKING. Gephardt had surrounded himself with respected aides: His campaign manager, Bill Carrick, and most important consultant, Robert Shrum, were both longtime veterans of Ted Kennedy's staff. There was a weird dysfunction in Gephardt's rhetoric: He styled himself the son of a St. Louis milkman but sounded like the brother of a Massachusetts president. His standing in the polls started slipping last summer. His performance in the Democrats' debates was mediocre. And, in one of the more perfect metaphors of the campaign, he actually began to lose his voice—he sipped hot water and lemon between stops and croaked his way along the trail. By November, most of the national press had written Gephardt off. There were reports that he might ditch the whole business and run for the Senate.

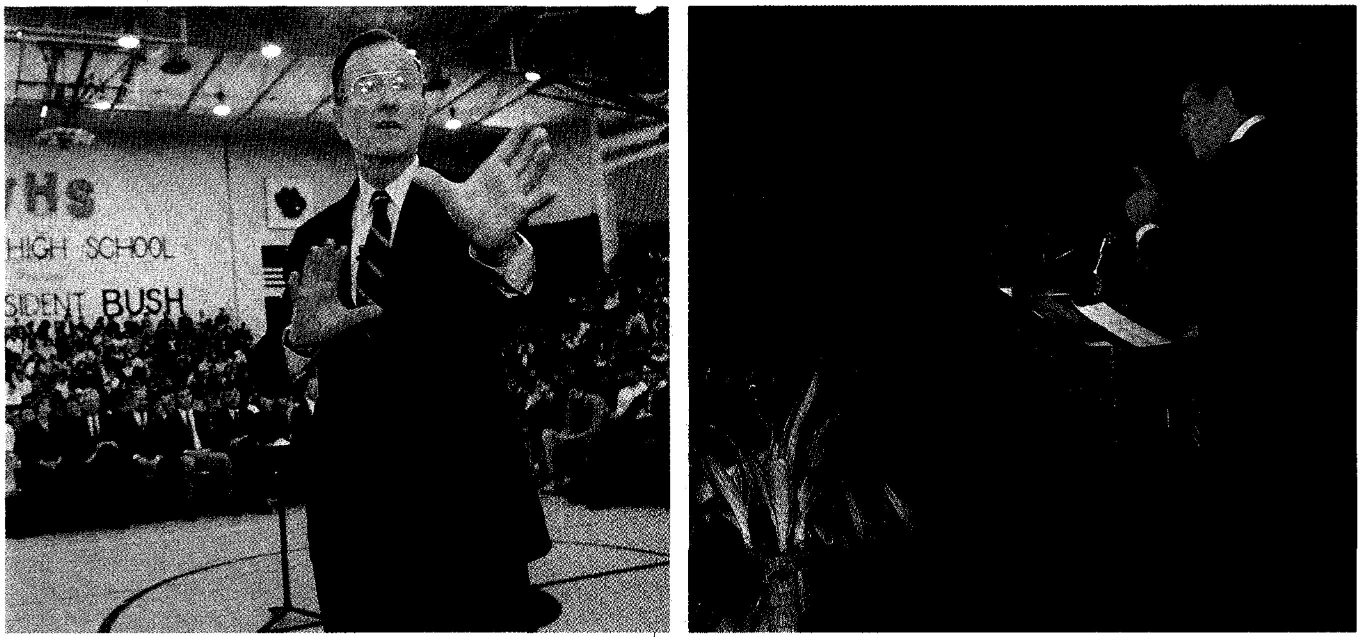
"There were some pretty bad times," says an aide. "November and December were a gut check for Dick and our organization. He'd get down sometimes, but never for more than twelve hours. We kept working at it, and finally it paid off."

Governor Michael Dukakis has never moved beyond the stultifying recitation of his record.



DUKAKIS AT AN IOWA FARM.

Photograph by Frank Micelotta/Matrix.



BUSH AND DOLE ON THE STUMP.

A surprise is not impossible, especially after Vice-President Bush trashed Dan Rather last week.

To hear Bill Carrick and his deputy, Joe Trippi, tell it, the tide turned when they finally started listening to the candidate. "Dick had been talking about what the Koreans were doing to our cars for months," says Carrick, "but we didn't really pick up on it until one of the kids—a volunteer—showed Joe a news clip that said the Koreans put so many taxes and tariffs on imported cars that a Ford Taurus would cost about $76,000. That was where the K-car ad began."

If Richard Gephardt goes on to win the Iowa caucuses and then marches on to the presidency, history will record that his campaign was resuscitated by a television commercial. It was a simple ad, written by Shrum, that began with a shot of American autoworkers building a Chrysler K-car. Since it may well turn out to be the most important 60 seconds of the election, here is the full script:

"They work their hearts out every day, trying to turn out a good product at a decent price. Then the Korean government slaps on nine separate taxes and tariffs. And when that government's done, a $10,000 Chrysler K-car costs $48,000 in Korea. It's not their fault we can't sell our cars in a market like that—and I'm tired of hearing American workers blamed for it. I've been criticized for my trade policy—for saying it's time to open up markets and push down trade barriers like those Korean taxes and tariffs. The Gephardt Amendment calls for six months of negotiation. And if that doesn't work and I'm president, and we have to walk away from that table, the Koreans will know two things.

"They'll know that we'll still honor our treaties to defend them—because that's the kind of country we are. But they'll also be left asking themselves how many Americans are going to pay $48,000 for one of their Hyundais."

THE IMPACT OF THE AD IN IOWA was immediate, explosive. Several days after it began to run, I attended a George Bush rally near Des Moines. The first question from the floor: "Mr. Vice-President, what are you going to do about these damn $48,000 K-cars?"

But the impact on the candidate was even more profound: Suddenly Gephardt—or perhaps Shrum—seemed to find a voice again. It was angry, populist, emotional. Gephardt stole pages from Jesse Jackson's script, railing about the evils of multinational corporations. He borrowed rhetoric from the old antiwar movement, too, campaigning against "the Establishment." He said he wanted to drag "the editorial writers from the *Wall Street Journal* out of their offices and let them see firsthand that the farm crisis isn't 'over' in Iowa, as they reported."

All of which seemed almost laughable to people who'd known Gephardt ("In six months," said David Axelrod of the Simon campaign, "he has gone from Russell Long to Huey Long"), but it did appear to be working. In a matter of days, Gephardt doubled his standing in the polls. With his closest competitors languishing or losing strength, the congressman seemed the only Democrat to be gaining ground last week. "If this continues," said a Simon aide, "we're in deep trouble."

Senator Simon was in deep trouble in any case, the air slowly leaking from his balloon. Simon had been *very* hot last fall, selling the rhetorical equivalent of oatmeal and looking very much the anti-politician in his bow tie. But a series of less-than-scintillating performances in televised debates has caused many Iowans to look past the bow tie at the senator's remarkably implausible plan for *eliminating* the budget deficit in three years.

More and more, Simon seems outclassed in this field. His recent attempts to attack Gephardt's record have had all the force of a blizzard of cotton swabs. Still, Simon does have a strong base among senior citizens and college students; a total collapse appears unlikely.

Another intriguing case is that of Michael Dukakis, who came into the race with an impressive record of innovation in his home state—and a reputation as a pretty intelligent fellow besides. Dukakis has raised a ton of money ($10.5 million) and is still considered by most pundits to be the favorite for the nomination, but his campaign has been a disappointment.

The kindest interpretation is that the Duke is running a cautious front-runner's campaign; but there's also a growing impression that the man lacks either the courage or the wisdom to step beyond liberal cant. He has steadfastly refused to utter a sentence that might discomfort his targeted constituencies—white-collar unionists like teachers and government workers, and better-educated urban-liberal sorts (even Gephardt, the Prince of Pander, favors an oil-import fee).

Still, Dukakis remains a factor in Iowa,

Photographs by Alex Quesada/Matrix.

"THE PLANETS LINE UP PERFECTLY FOR DOLE IN IOWA," SAYS A BUSH AIDE. "HE'LL BE TOUGH TO BEAT."

calm, steady, consistent (in debate and in the polls)—Cool Hand Duke.

AFTER THE TOP THREE, THERE follow four other possibilities for Iowa Democrats:

Bruce Babbitt has a strong organization, great press, an engaging personality, and a death-wish platform that includes a 5 percent national sales tax. This is a provocative idea that merits serious debate but will most likely attract only demagogic fulminations from Babbitt's opponents. It is probably no accident that the usually taciturn Dukakis lashed out at the sales tax as "a Republican idea that should be dismissed out of hand." Babbitt's potential strength is among the well-educated liberal sorts who favor Dukakis. He hasn't made much progress with them, and an Iowa victory for the former Arizona governor would be a real surprise—but he might win a coveted "Better Than Expected" designation from the media, especially if he manages to overtake any of the top three.

Jesse Jackson has already done "Better Than Expected." Blacks represent 2 percent of the Iowa electorate, and Jackson will certainly exceed that. He has ingratiated himself with the more radical agrarian populists and also a chunk of the urban left-liberals. If he can hold on to his current 10 percent in the polls, it will have to be seen as a triumph.

Gary Hart has no place to go but down. He was the front-runner for a minute or two after his dramatic re-entry into the race, but he has no real organization in Iowa, and the sort of voters who support him—marginally interested celebrity hounds—are not likely to tear themselves away from the TV next Monday night. The smart money has him finishing behind everyone but Albert Gore, who has decided not to compete in Iowa.

But the most intriguing—and least known—candidate in the field is "undecided," which stood at 12 percent in the Des Moines *Register* poll. You can *vote* "uncommitted" in the caucus; indeed, the unknown trounced Jimmy Carter in 1976, 38 to 29 percent. At the very least, these malingerers will have a profound impact on who wins—and the sounds of begging, pleading, and cajoling will be heard throughout Iowa in the coming days. Since a major breakthrough by any of the candidates seems increasingly unlikely, this is a campaign that will be decided by organizational strength, a quality impossible to quantify before the magic moment next Monday night.

THE REPUBLICAN RACE SEEMS more clear-cut, but organization may turn out to be the key factor there, too. Senator Bob Dole has a 10-to-15-point lead in the polls over Battlin' George Bush, but the vice-president's organization—led by Richard Bond, who won Iowa for Bush in 1980—is very well respected, and a surprise is not impossible, especially after Bush trashed Dan Rather last week.

"At this point in 1980, we were down 22 points in the polls to Ronald Reagan," Bond recalls. "But Reagan wasn't really working very hard at it. This time, our opponent is much more formidable."

Bush's 1980 showing is instructive. "We had 8,000 firm commitments going into caucus night," Bond says. "And then 33,000 people showed up for us. Can you predict that sort of thing? Beats me."

The vice-president's cause probably was helped by the Rather episode, especially among conservative fence-sitters. But then, political consultant Roger Ailes has had Bush playing tough with the media—most notably, the liberal *Register*—for weeks on the Iran-*contra* issue. Still, Dole, like Gephardt, is a candidate who has really hit his stride in recent weeks. His small-town message sells in Iowa; his 1985 farm bill has lubricated the local agrarians to the tune of $2 billion in subsidies last year. "The planets line up perfectly for Dole in Iowa," says a Bush aide. "He'll be tough to beat."

Dole's most valuable planet is the support of Senator Charles Grassley, perhaps the most popular politician in Iowa, who has lent a top aide and many supporters to the cause. "We have 95 percent of the precincts in the state covered," says Katie Boyle of the Dole campaign. "Some precincts are divided into sectors; we even have a few *block* leaders."

"I ain't gonna bad-mouth the polls," says Lee Atwater, the vice-president's campaign manager. "It'll be real tough for us here. But losing Iowa won't kill us. On the other hand, if we can win Iowa, you've got to wonder where Dole is going to beat us. He seems to be basing his whole campaign on this one state, and that is a very slender reed."

If the reed breaks, Congressman Jack Kemp is waiting in the wings. His Iowa support seems minimal at best, but he is creeping up on Dole in New Hampshire (a recent Los Angeles *Times* poll has Bush ahead there 35 percent to 22 for Dole and a menacing 18 for Kemp). Kemp—a blue-sky supply-sider from whom never is heard a discouraging word about taxes or deficits—has managed to get a rise out of the front-runners. He has used television ads and direct mail to attack both Bush and Dole for their past support of tax increases and limits on cost-of-living allowances for Social Security recipients. Kemp is quite clearly hoping for a Bush victory in Iowa—and more than a little worried about the strength of Pat Robertson.

The former evangelist's rivals fear that thousands of zombielike partisans will suddenly materialize in the cornfields and descend upon the caucuses by the busload, speaking in tongues and casting the evil eye upon the small-town bankers and feed-store salesmen who are the heart of the rural GOP. The Bush campaign quakes at the thought of a third-place finish behind Dole and Robertson. That's not likely, but also not impossible: The requirements for voting in the caucuses are notoriously loose; you don't even have to be eighteen at the time (the promise that you'll be legal by November will suffice). Robertson has been known in the past to have access to buses; he cannot be dismissed. Kemp, Pete du Pont, and Alexander Haig can be—at least, in Kemp's case, until New Hampshire.

SO, IOWA: WHAT ARE WE LIKELY to know a week from now?

If Dukakis or Bush wins, he will be the prohibitive favorite to gain his party's nomination.

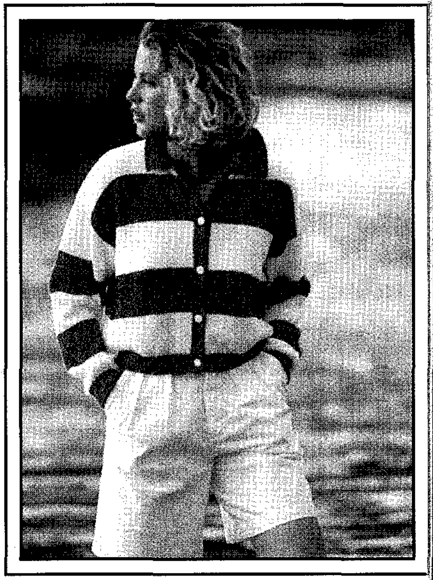
If Bush finishes third, or Dukakis fourth, he will be in deep trouble.

If Dole, Gephardt, or Simon does not win, he will be severely wounded; in Simon's case, finished.

If the Democratic results look anything like the current muddled polls, all bets are off—and all predictions about the future ridiculous.

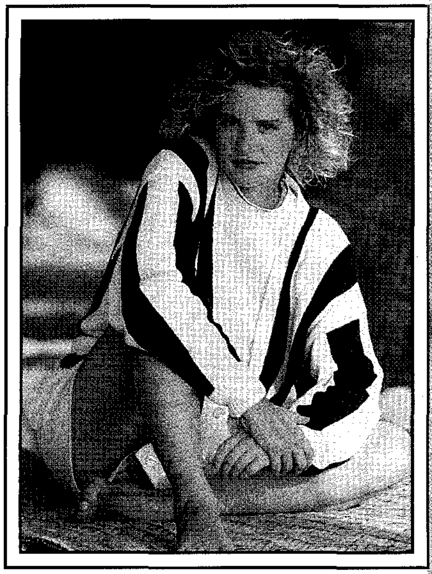
I checked back a week later with John Craig, the retired postal worker who'd asked Gephardt why Iowans were so stubborn about making their choice for president. "How's it going?" I asked. "Are people making up their minds yet?"

"Nope. It hasn't changed much," he said, "and that's kind of depressing to me. But you know, I was thinking last night: There's been so damn many scandals from these politicians this year, you get to wonder who's gonna have the last scandal before the election. Maybe folks are waiting for that." ■



Cropped Polo Cardigan. $36

Cable V-neck. $42



Vertical Stripe Cardigan. $42

© The Gap 1988

the gap

OVER THE RAINBOW

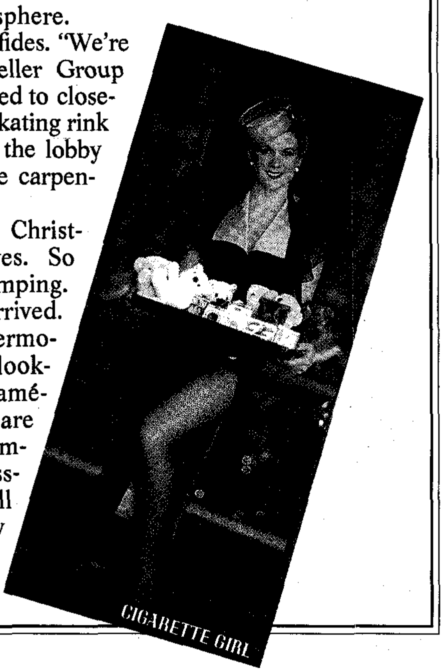
The Renaissance of a New York Classic

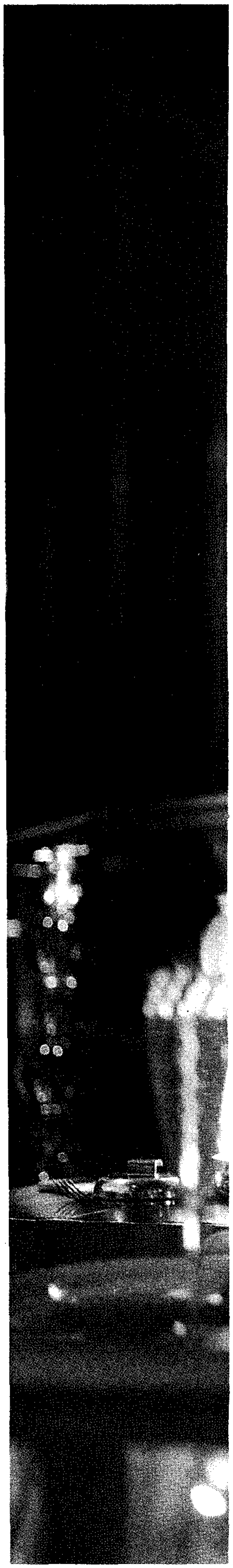
By Gael Greene

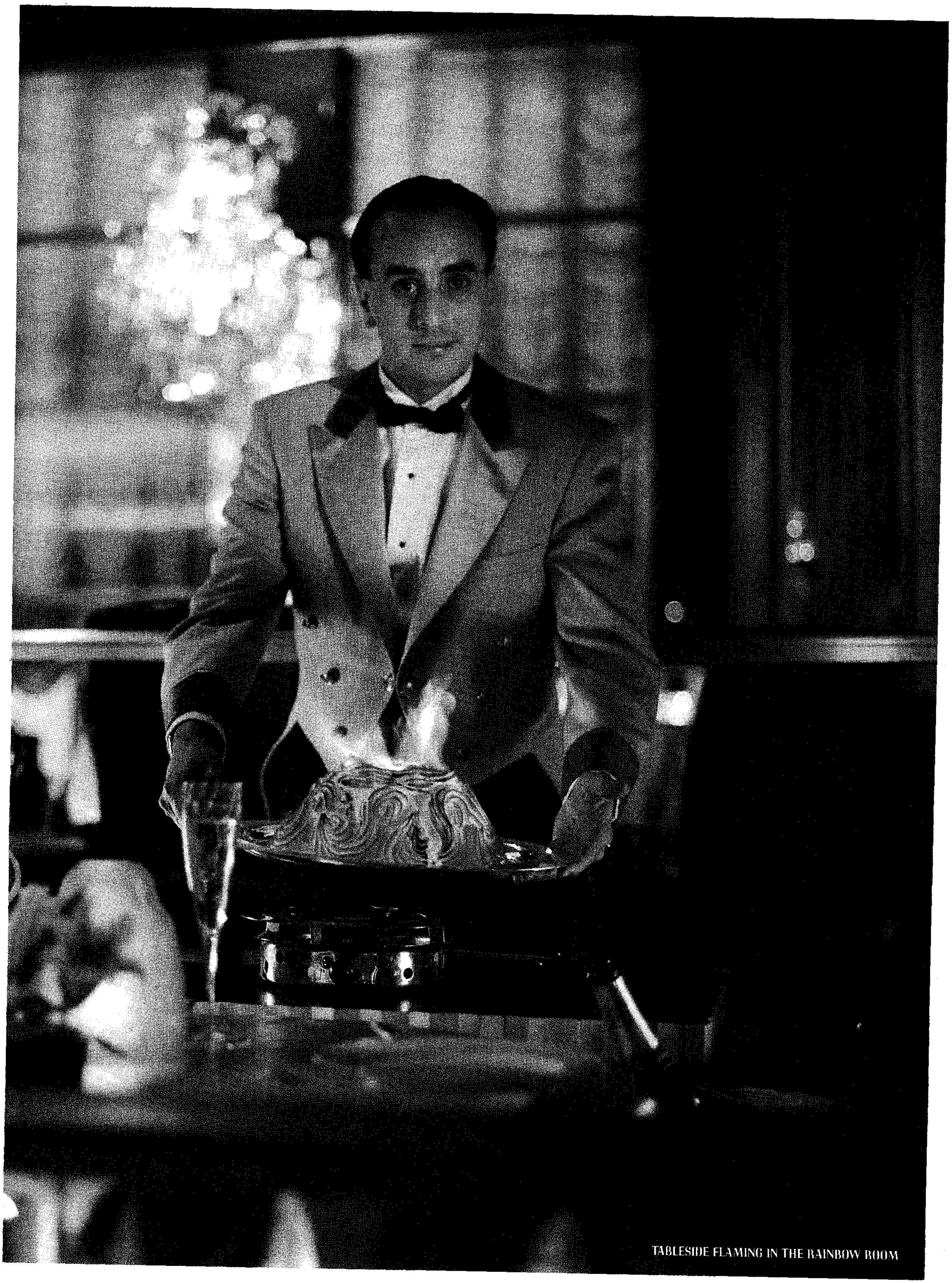
JOE BAUM LOOKS FRAZZLED, ALMOST DAZED. HE SMILES, slides into a little solo two-step on the edge of the dance floor, clicking in and out of consciousness. Yes, it's true that late one night last summer, Baum slipped in the entry to his apartment building and landed on his head, requiring 112 stitches, but that blow was nothing compared with the trauma of opening the new—strike that—newly restored Rainbow Room and David Rockefeller's dream club in the stratosphere.

"We shouldn't be open at all," he confides. "We're still in construction." But the Rockefeller Group wanted the Rainbow-opening parties timed to closely follow the annual tree-lighting in the skating rink below. Now, early in January, revelers hit the lobby of 30 Rockefeller Plaza at midnight as the carpenters call it a day.

"You don't tell the Rockefellers that Christmas will be postponed," Baum observes. So some of the invisible systems are limping. The menus and wine list have not yet arrived. The waiters are still rehearsing. The thermostat is testy. But the Rainbow Room is looking spiffy. At its terraced silver-lamé-kilted tables, moonstruck New Yorkers are flirting and sipping prestige champagnes. Half past midnight—on a less-than-romantic Wednesday—they're still drifting in: earnest yuppies, possibly hearing an unamplified live band for the


CIGARETTE GIRL





TABLESIDE FLAMING IN THE RAINBOW ROOM

PHOTOGRAPHED BY HENRY GROSKINSKY

RAINBOW ROOM

A first glimpse of the stunning new skyscape architect Hugh Hardy has engineered is like suddenly discovering great cheekbones.

very first time, ad-libbing the mambo, faking the merengue.

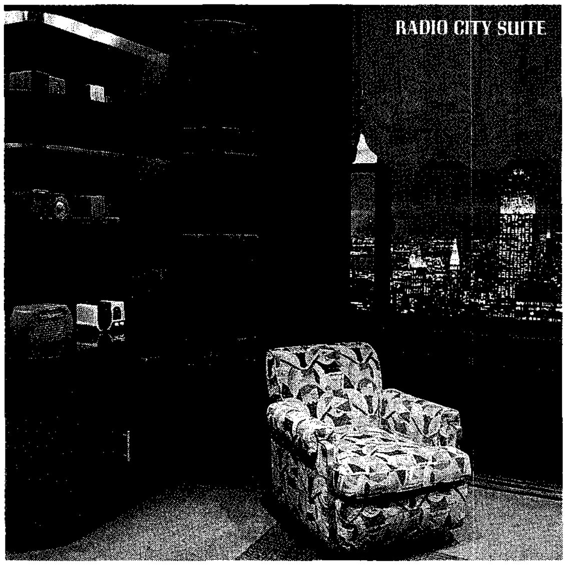
"We're bringing back Café Society," Baum's partner Michael Whiteman overhears a woman say. She is standing at the Promenade bar. Where they are drinking. Cocktails. Kicking the white-wine-spritzer habit for gin martinis, pink ladies, Long Island iced tea (rum, tequila, vodka, and Triple Sec), between-the-sheets, and Stork Club cocktails.

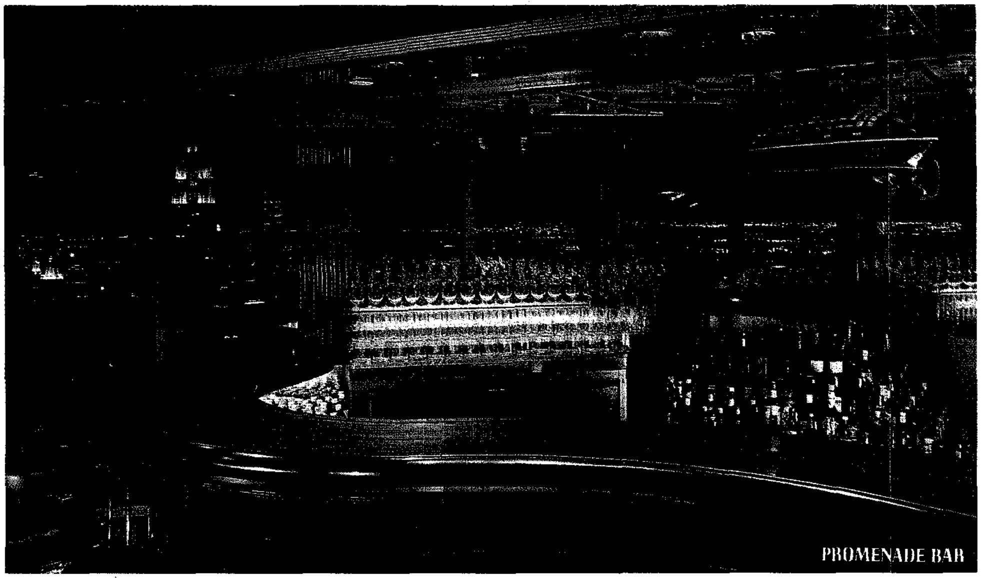
Like a great born-again beauty reliving a glamorous youth, the Rainbow Room, at the age of 53, has been rescued from dowdy neglect by the century's master restaurant creator. A first glimpse of the stunning new skyscape architect Hugh Hardy has engineered is like suddenly discovering great cheekbones. And it cost only $20 million (officially) or perhaps $25 million ("We don't know yet," Baum confides).

Everyone who knows and loves Joe Baum—especially those who have survived his tyrannical perfectionism—are thrilled he has found a landlord who can afford him. "In the Renaissance, the popes hired Michelangelo," observes lawyer and mediator Theodore Kheel. "Today, the Rockefellers have Joe Baum. And this is his masterwork." A bit premature, perhaps. But in a career of intoxicating highs and cruel lows—he was once rudely bounced by Restaurant Associates, which claimed it could not justify his extravagance—this could indeed be Baum's classiest coup.

EVERYTHING IS CONVERTIBLE. BY DAY, THE COMPLEX is reserved for the Rockefeller Center Club, with fresh-baked brioche and banana bread at breakfast. Members lunch at the Promenade bar or at tables in the Grill, looking south; collect all they can eat for $22 in the Buffet Pavilion, facing west; nitpick calories in the "fitness-savvy" Evergreen room, overlooking the park; or perhaps join David Rockefeller himself in the Rainbow Room. There is a members' wine cellar and humidor, $1 million worth of art, private meeting and dining rooms with state-of-the-art communications on the sixty-fourth floor. Plus a concierge to get club members tickets, reservations, a Wang workstation, access to a world of data bases—or to remedy a missing button.

SIP A DRINK, CELEBRATE A DEAL, OR FALL IN LOVE AT WHAT MUST BE THE MOST ROMANTIC BAR IN TOWN.


RADIO CITY SUITE


PROMENADE BAR

From three on, the Rainbow goes public. Anyone can sip a $6.50 Manhattan, celebrate a deal, or fall in love at what has to be the most romantic bar in town. In the Promenade, "Little Meals"—appetizer portions ($6.50 to $12) of tortelloni, steak tartare, and tuna seared rare, served on triple-tiered silver—seem sane pretheater snacking. At 7 P.M., the Evergreen room turns into Rainbow and Stars, with cabaret, dinner, and supper promised later this month (prices have not yet been set). The Pavilion can be rented for private parties ($10,000 minimum), as can all the posh suites below. And in the Rainbow Room, revived traditions—tango, mambo, rumba, lobster thermidor, and baked Alaska—stir nostalgia. After pretheater dinner ($38.50, 5 to 6:15 P.M.), the music charge clicks on ($8 per person weekdays, $12 weekends), and supper begins at 10:30 (entrées $18 to $42). Saturday and Sunday brunch begins at 11:30 A.M., and soon there may even be tea dancing. Drop by the Promenade for dessert and coffee, perhaps champagne or stingers, a shimmering view—but no dancing. Want to rope off the Rainbow Room for yourself? The price tag starts at $45,000.

Photograph (bottom): ©1987 by Frederick Charles.

RECEPTION AREA,
SIXTY-FIFTH FLOOR

MY STOCKBROKER calls. "In the mood for good news?" she asks. It's a first for us since Avalanche Monday. "Between *Broadcast News* and the Rainbow Room, you've got two hits." And that is how I discover I hold the mortgage on Rockefeller Center. Sort of. Being perpetually out to lunch, I hadn't noticed I own a share in Rockefeller Center Properties, Inc.—which, in the year 2000, can trade the mortgage it holds for a 71.5 percent interest in Rockefeller Center.

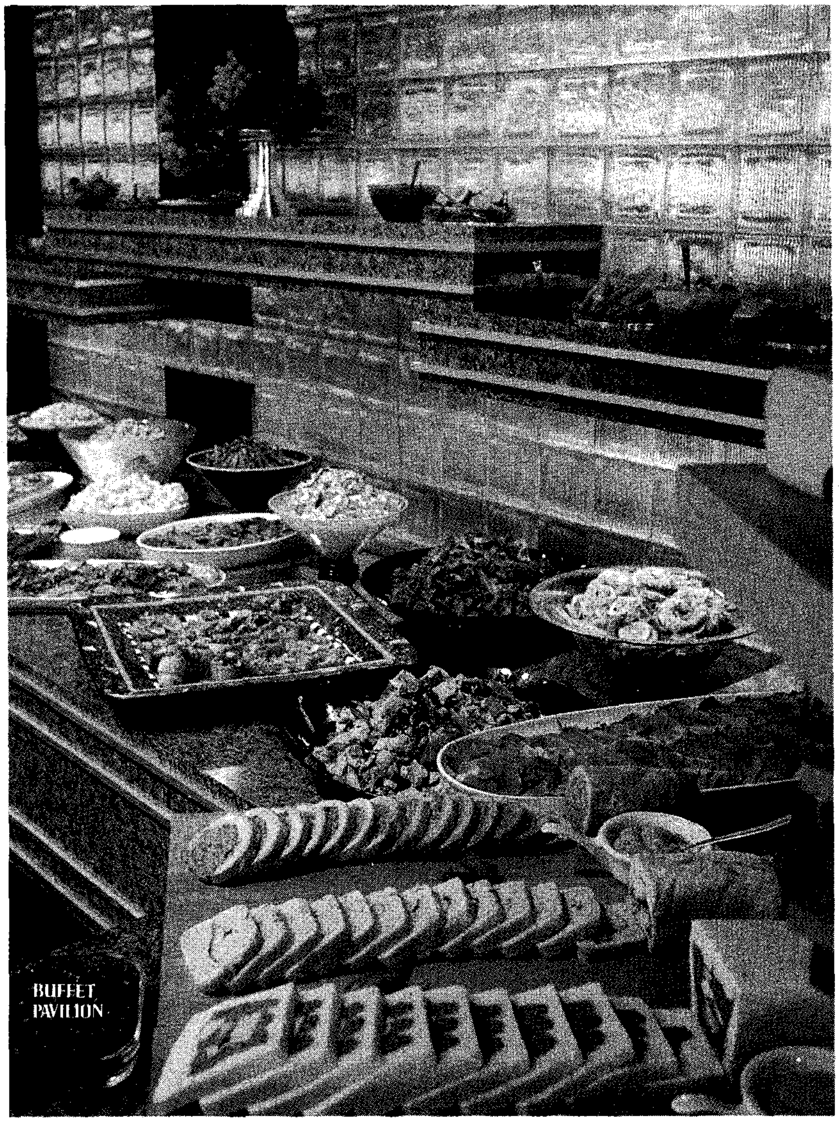
GLASS-AND-ROSEWOOD COLUMNS MARCH YOU SOUTH, THE EMPIRE STATE BUILDING DEAD AHEAD.

So I don't care what David Rockefeller spends to make Rock Center irresistible. The $200-million rehab budget doesn't cost me a cent. (It's already reached $250 million and will probably go higher, a Rockefeller Group spokesman predicts.) And the grand plan is working. The Center's new office leases average $41.30 per square foot, compared with the $38 midtown average; the occupancy rate is 98.3, compared with 90.9. This is not just a boast; it's a disclosure. I think I can be coolly critical. But cynics can subtract an adjective or two.

How to infiltrate the daytime sanctum of the club without alerting the resident sachems? I could join, of course. Rockefeller tenants pay a $750 initiation fee, plus $850 annual dues. Anyone working within 75 miles of Manhattan must pay $1,000, plus $1,500 in dues. But I like to taste first. So I am leafing through *The Pleasure of Doing Business,* the club's recruitment brochure—a $100,000 seduction by design wizard Milton Glaser, promising woodland omelets, perfectly chilled Manhattans, 38 brands of mineral water, 144 calories of sautéed duck with asparagus, and teapots with silver cozies: "Imagine the most sumptuous and useful Club that was ever conceived at such an altitude. Imagine it as the cherry on a sundae called New York." Ted Kheel, I discover, has wine bin No. 1. He agrees to be my host.

I'm sipping fresh-squeezed (before my eyes) grapefruit juice—hopelessly coveting Norman Bel Geddes's sleek liner of the thirties berthed over the bar—when Kheel arrives. Twelve years ago, we'd shared sushi and chablis at the World Trade Center Club in Joe Baum's spectacular new Windows on the World, a triumph that made the city's threatened default seem like a silly nightmare. Kheel had reviled the Port Authority's sprawl into real estate, the fiercely despised twin towers. "But as long as they didn't tear this place down pursuant to my suggestion, I'm going to enjoy it," he had said, ordering "cellar bin No. 1." The investment paid off. "The 24 bottles I have left are worth more than I spent for all ten cases," he notes today.

Now Kheel waves to Peter Peterson, who is dining with David Stockman, as we attack the spread on the granite sideboard in the Buffet Pavilion, with its giant handblown-glass forms, like so many exotic sea creatures. Not everything tastes as splendid as it looks. Hot from the warming cart, filet of beef and veal stew are particularly listless. But there is good sushi, sublime slices of tuna (near-sashimi with peppered edge), cold sesame noodles, spaghettini with salami and olives, two or three ambitious terrines, and shrimp in varying guises. Joe Baum stops by. "You two learning New Jersey?" he asks, salut-



THE BUFFET SPREAD: GOOD SUSHI, SUBLIME SLICES OF TUNA (NEAR-SASHIMI WITH PEPPERED EDGE), AMBITIOUS TERRINES.

ing the vast sweep ahead, a view once hidden behind the granite parapet, now ours for the price of raising the floor.

"You look like you swallowed the canary," says Kheel.

"We have a lot more to chew before we can swallow," Baum replies.

Touring the club (you don't know what obsession with detail can mean till you visit a Joe Baum men's room), Kheel spies David Rockefeller lunching on an elevated (I should hope) platform, and his own son-in-law at a window post in the Rainbow Room. "Joe has found his ideal mate," muses Kheel, "one with an unlimited checkbook. This is going to be the best club in the world."

There has always been a club atop 30 Rockefeller Plaza. Its more than 500 original members have been invited to etch their signatures into the "enduring metal of The Founders Table" (whenever it arrives). And it was in the thirties that the Rainbow Room was a social imperative—the Hollywood vision of a nightclub. Titled swells did the rumba to Eddie Le Baron's band, and Noël Coward sang an impromptu duet with Bea Lillie. Later, Duke Ellington and Louis Armstrong played.

Generations of New Yorkers own a piece of the memory. A diamond engagement ring slipped into a saucer glass of champagne. Proposals and propositions. David Rockefeller courted his wife, Peggy, here. He remembers winning a polka contest and, "not really needing the prize, a turkey," giving it to the orchestra leader, Ruby Newman. Rockefeller's command: The Rainbow Room must be restored to its original glory. Builder John Tishman recalls his orders: "Quality. Quality. Quality."

Will spoiled and sophisticated New Yorkers of the eighties rediscover ballroom dancing, supper at 1 A.M., cabaret, the mambo, pigeon en cocotte?

A GHOSTLY WIND RUFFLES YOUR hairdo as you step out of the express elevator (at 1,200 feet a minute, it takes 45 seconds to reach the sixty-fifth floor). Cast-glass-and-rosewood columns march you south, the Empire State Building dazzling in white dead ahead. Only a Grinch could resist the instant high.

Tonight is an early moment in the Rainbow's renaissance, much too soon to engrave opinion in stone. But it's clear New Yorkers are splurging. Wednesday's dancers couldn't be happier. Some of them look as if they've been twirling here since 1934, inexhaustible white-haired munchkins, peppy and stylish, moving as one. There are fluttery gowns and sweaters perfect for a football game and amazing shoes: iridescent turquoise with multicolored bows, black silk pumps with mirrored spike heels. A plump brunette with shiny letters on her tunic shakes the alphabet in a knowing Latin rhythm. The mood is contagious, innocent and happy. Just what New York needs.

The adventurous sneak up to the catwalk over the bandstand, once a roped-off stair to nowhere. Now they nuzzle or wave or dance silhouetted against Dan Dailey's cast-glass sculpture *Orbit*. Sit too close to the music and go home hoarse from shouting. Every night, the crowd is different. Thursday, it is slightly younger, better dressed, and there is Ted Kheel again, on the revolving dance floor. A Jacqueline de Ribes look-alike catches the eye on Friday, ditto a woman in a vintage boa, an animal biting its tail. By the calm of day, the staff is so polite they say thank you if you sneeze. In the crush of evening, all is a bungle.

The kitchen creeps. Our quintet has already put away two bottles of wine (from an oenophile-friendly wine list full of treasures and real bargains—the Simi Cabernet is a beauty at just $22). Only the splendid, chewy sourdough rolls, still warm from the bakery, stand between us and starvation. "Are you having a wonderful time?" the cigarette girl asks. She is surely part of Baum's floor show. "The cigarette business isn't that wonderful," she admits.

Vague memories of floury-sauced lobster thermidor fade. Tonight's revival is delicate and elegant, perfectly

Oysters Rockefeller (well, I would hope so) are refined, with barely wilted spinach and fennel sticks in an ethereal glaze.

cooked. The Colony's resurrected pigeon is juicy and rare, and the fillet of sole Marguery with shrimp and mussels is equally modern in its lightness, though ever so slightly oversalted. Perhaps the kitchen's turtle pace reflects caution at feeding a critic, and chef André René's turning cartwheels. But the leek soup is a winner with its small Paris-Brest, a bagel of a pastry oozing salmon roe and crème fraîche. Oysters Rockefeller (well, I would *hope* so) are graceful, too, with barely wilted spinach and fennel sticks in an ethereal glaze. And good sevruga caviar icing steak tartare blurs the insult of our too-long wait.

Intensely flavored, slightly rare tournedos of salmon, good venison, and excellent grilled sirloin with béarnaise are all better than unremarkable duck, not crisp as promised, lamb that is tender but undistinguished, and lackluster pheasant. The salads are soaked to a sog, and the pommes soufflées, the inflated balloons of potato almost no one does anymore, may arrive cold and greasy.

Baum has vowed to bring back tableside flaming. For my $100 (that's what our checks averaged per person on two visits, including the music charge, wine, tax, and tip), I welcome the theatrics, but one evening's baked Alaska is too boozy. Try the frozen praline soufflé or "mirrors of cassis and lemon drops." You may get petits fours and chocolates with coffee—we did once. For now, no promises. Friends tell me they waited 45 minutes just for the check.

The chaos is three-dimensional. The maître d' is talking to himself, throwing his arms into the air, hissing orders, cursing the heavens. Baum looks bedraggled but happy. He hasn't changed clothes since breakfast. And Alan Lewis, who left Windows to open Rainbow (he's been with Baum since they were students at Cornell's hotel school), is gentle, whimsical, and stunned, as if he's been run over once or twice a day by a truck. "I've never had so much fun," he says.

I'M DEFINITELY A CANDIDATE for the Evergreen room, where club members will punch their diet needs into a laser computer and it will spit back personalized menus for the day. Imagine getting thin, with Central Park, "looking like the biggest salad in the world" (to quote the brochure), directly below. Consulting editors from *American Health* (editor T George Harris just happens to be married to a Rockefeller and loves beans) will feed Evergreen fans the latest nutritional findings in the club bulletin, "even scooping ourselves," Harris predicts. Unfortunately, the Evergreen isn't open yet (it's slated for mid-February).

Masquerading as a member, I'm settled in the sun-filled Rainbow Room, silver lamé traded for pale-gray linen, the captains a bit less Fred Astaire and not at all frantic. Since David Rockefeller has insisted that this is not just a club for businessmen but a club for business, he would be pleased to see the papers spread over a nearby table. Serious work is in progress, grounds for eviction from certain old-line clubs.

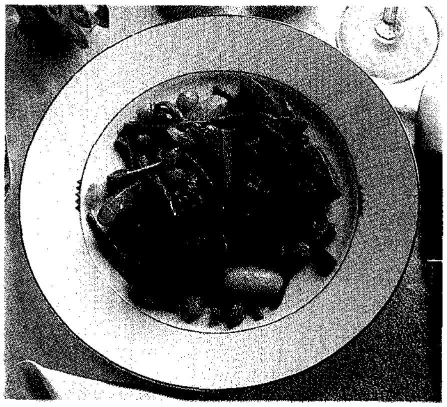
For $120, I can treat my agent to lunch and memories of how he was wooed here long ago to work for Simon and Schuster. How complex the view has become, now that we are almost eye to eye with the Chrysler Building, Citicorp, and Philip Johnson's witty Chippendale AT&T.

I hesitate to give the kitchen too much credit—the room is less than one-quarter occupied, after all—but short ribs of beef, clearly cooked before anyone knew I was coming, are moist and wonderful. I like my celeri rémoulade lethally rich. This version has been Evergreened, but it's good with its plump, perfect mussels. Oysters are freshly opened and handsomely mounted on seaweed and ice. The seafood terrine has exceptional flavor, though its studding of salmon is a bit dry. Overcooked liver, an elegant Cobb salad, a tasteless burger (my request for "very rare but not blue" is interpreted as "mostly raw") on good country bread with a peppery pineapple chutney I'd happily eat on anything . . . the kitchen is having its ups and downs.

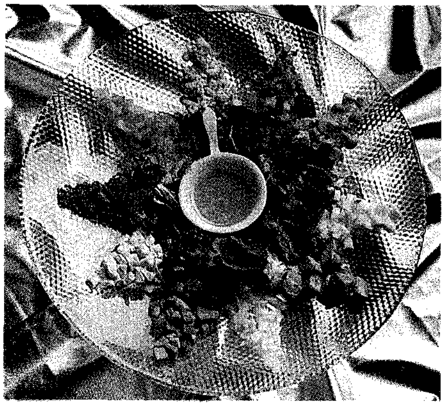
An apple pie determined to be old-fashioned sacrifices flavor. And it's hard to believe that the great *pâtissier* Albert Kumin (promised as consultant by the brochure) has been within miles of the hand that baked the primitive crust for this raspberry tart. Better choices are the sedately gingered crème brûlée and rum-touched rice pudding.

"We call this our happy kitchen," says Baum, leading the way down the escalator, a $350,000 gesture to pamper the waiters. And who

AT A RAINBOW ROOM LUNCH, WONDERFUL SHORT RIBS OF BEEF, AN ELEGANT COBB SALAD.



SHORT RIBS OF BEEF



COBB SALAD

BAKED POTATO WITH CRÈME FRAÎCHE AND CAVIAR

From the way he caresses a rose-hued pillbox hat, it's clear Baum treasures the muted palette of costumes, a rainbow seen through fog.

wouldn't feel cheerful snapping beans or sculpting tortelloni with this magical view of the park blanketed in snow?

IT IS SATURDAY AFTERNOON. THE WINTER SUN TURNS THE Promenade's aubergine walls slightly lavender. Architect Hugh Hardy, who did the interiors, too, stops by to check progress. Workmen must wait till the kitchen staff departs at 3 A.M. before moving in to adjust bollixed systems. Baum looks fresh. Hired as a consultant by the Rockefeller Group to plan the restoration, he would be earning a royalty if his team had not won the management contract. "It's our money," he says. "We pay the rent"—"we" being himself, longtime teammates Michael Whiteman and Dennis Sweeney, and lawyer Arthur Emil, the financial partner at his own restaurant, Aurora. (Since Baum and his team have been virtually camped out atop 30 Rock for weeks now, rumor has it Aurora is suffering. And for sale. "Not so," says Baum. "I won't have many more children in my life, and Aurora is one of them.")

"Was it fun working with bottomless pockets?" I ask.

"These are not your typical landlords," Baum agrees. "Their sensitivity and taste extend into every detail." No, Baum did not get everything he wanted. They nixed enclosing the west terrace for a garden. And plans for a revolving bandstand got vetoed, too. But if there are scars from stretching the budget—it's almost doubled—they don't show.

"Remember, you're talking about constructing a building one block long and two stories high, at a height of 850 feet, using elevators 8 feet wide, without disturbing tenants," the architect points out. Hired for his expertise in restoring historic buildings, Hardy "wasn't ready mentally" to do interiors, Baum says.

Hardy, who has the tweedy New England elegance of a John Updike, sighs. "Yes, you could say we spent a ludicrous amount of time discussing how people move and what we wanted the rooms to be. That's absolutely crucial before you can start ordering tables."

When working for Baum, he says, "there is nobody else. It's hell because of his demands. But I have great respect for his tenacity. His take on the abstract is extraordinary. And he is also brilliant on the details. It's rare to find both sensibilities in one person."

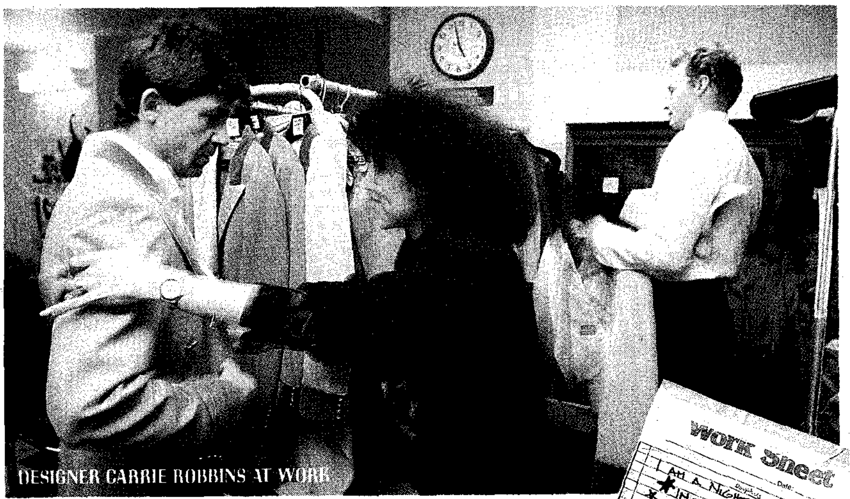
Survivors of the Baum Academy—"He is suspicious of new people at first and needs to have the old team with him," observes his favorite graphic artist, Milton Glaser—finally learn to read his mind. For often, when he speaks, it might as well be Zulu. "I walk out of his office without the slightest idea of what he said," marvels Rainbow P.R. chief Jessica Miller. "But after the sixth time, I finally get it."

"It wasn't just the Joe Baum factor," says Hardy. "It was pleasing the landlord, getting structural changes approved—twice as much effort but not necessarily twice as much time."

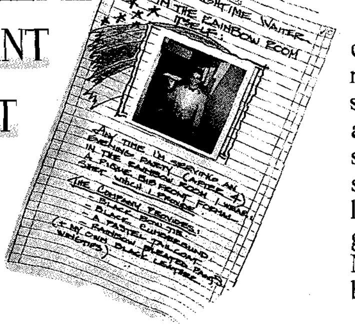
It couldn't be a literal restoration. Too many rooms weren't right to begin with.

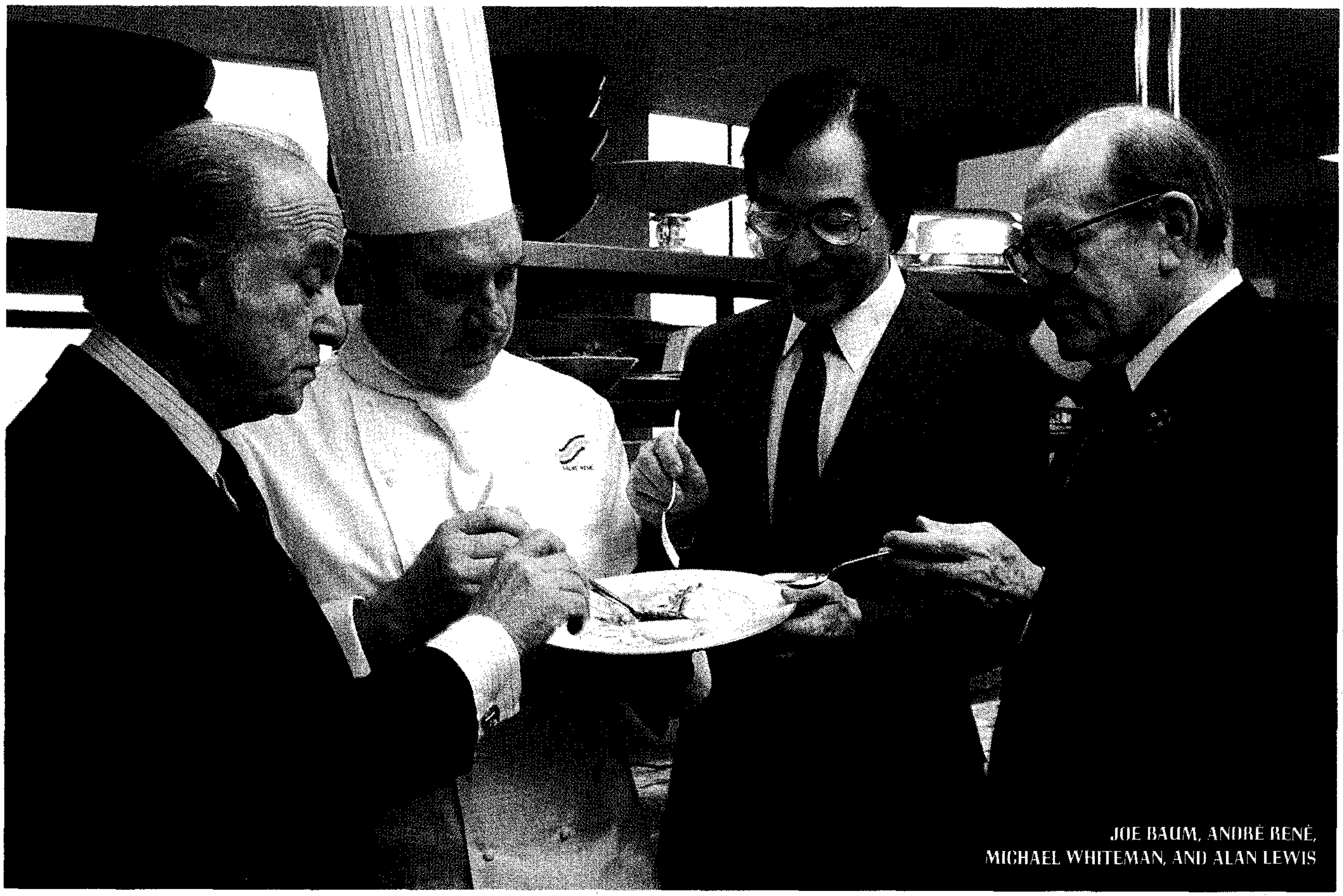
Ungainly private rooms had to be reshaped. And David Rockefeller had made it clear that he wanted the Rainbow Room of memory. "That's why the chairs are leather," says Hardy. Never mind that they cost $800 apiece. "When the room was closed for construction, they were Naugahyde. No physical sample of the original carpet existed." Peeling layers of paint from the walls, like archaeologists, workmen found "ghastly orange-yellow Naugahyde at the bottom." So Hardy went back to press releases and news stories of the

STAFF BRIEFING IN THE BUFFET PAVILION


DESIGNER CARRIE ROBBINS AT WORK

"WE'RE THE ONLY RESTAURANT IN TOWN WITH A RESIDENT DRESSER," BOASTS BAUM.


Work Sheet
Date:
I AM A NIGHTIME WAITER IN THE RAINBOW ROOM ITSELF:
ANY TIME I'M SERVING AN EVENING PARTY (AFTER 4) IN THE RAINBOW ROOM I WEAR A PIQUE BIB FRONT FORMAL SHIRT WHICH I PROVIDE.
THE COMPANY PROVIDES:
- BLACK BOW TIE
- BLACK CUMMERBUND
- A PASTEL TAILCOAT
- RAINBOW PLEATED PANTS
(+ MY OWN BLACK LEATHER WINGTIPS)


JOE BAUM, ANDRÉ RENÉ, MICHAEL WHITEMAN, AND ALAN LEWIS

period—and found aubergine. "All the motifs here are found somewhere in the Center, except that we changed the proportion or the color or fragmented it." What looks like meaningless squiggles applied with abandon turns out to have momentous significance for these detail-obsessed fanatics.

"WE CALL THIS OUR HAPPY KITCHEN," SAYS BAUM. AND WITH ITS MAGICAL VIEW, WHO WOULDN'T BE CHEERFUL?

And don't call it Art Deco. It's American modernism, Hardy explains. "Art Deco is surface unleashed from structure. The elevator doors of the Chrysler Building are a perfect example. American modernism uses embellishment to make something clearer about the architecture. Rockefeller Center is about horizontals and verticals. They wanted the buildings to soar, and they do. Remember, there wasn't much being built in America in 1932."

John D. junior's decision to build anyway, ignoring the crash of '29, "with the definite knowledge that I myself would have to build and finance it alone," expressed incredible optimism. Rockefeller Group president Dick Voell's ambitious capital-improvement plan—the American Festival restaurant complex was just the first step—may seem equally optimistic now, but it upholds the family tradition as John junior decreed it: "The Center must be beautiful and it must make money."

"Today the phones are acting up," Baum moans. "Eighteen lines and no one can get through. And the *réchauds* are not hot enough." He pulls out a couturier warming stand. "Don't tell me it's the altitude. It's the design. They have to be redone."

"I guess I'll be going home," Hardy announces, half his Saturday gone now.

"Are we ever going to get the propeller fixed on that boat?" Baum asks, gesturing toward the bar.

"It's on the punch list," Hardy replies. "To think there was ever a time when I didn't know Joe Baum." Both men smile.

IN THE HEATED COUNTdown to opening, more than 300 workmen and 64 contractors crowded into the site, with at least 30 portable radios tuned to different stations. Stripping the space to its shell revealed costly surprises: support columns obstructing important views, a fire-safety system that had to be rerouted, the air conditioning for the entire building hidden above the Rainbow Room ceiling.

Wherever possible, contractors who had done the original work were called back—Rambusch, Inc., to refresh the famous glass globes of the Rainbow Room; Greene Lighting, to restore the crystal sconces it delivered 54 years ago; Roger Berk, to duplicate the revolving floor his grandfather installed and his father replaced in the fifties. Anything that didn't fit the eight-foot-wide freight elevators had to come apart or be rethought. Otis designed the escalator in a jigsaw of pieces. Refrigerators had to be bolted together in the kitchen. The movable panels that can divide the Pegasus Suite into sixteen possible configurations and then disappear into the walls had to be delivered in five-foot widths.

More than half the money spent went for items no one will ever see: new plumbing lines, electrical wiring, two kitchens, replacing windows and terraces, raising the floors, audio systems, emergency lighting—handling the surprises. "Bringing a 55-year-old building up to code," as Hardy puts it.

WELL, PERHAPS THE COMPLEX *was* JUST A BIT dowdy. "Dull maroon, dull brown. Maybe 'subdued' is a better word," says Milton Glaser (who did the graphics for Windows, the design for Aurora, and is credited with the "stylistic references" in graphics and decorative elements here). He was recruited, he says, to "add

> *"The doors alone have to have*
> *cost $10,000," one restaurateur whispers to another.*
> *"Fifteen thousand," Baum corrects him.*

a kind of liveliness. Not to harmonize but to create accent."

The startling berry-shocking-pink-and-coral service plates, the wonderfully frivolous piping on the waiters' jackets, both logos (day and night) are Glaser's touch. As overlord of the Arts Committee, he had $1 million to spend on arts and crafts, contemporary and historic—Arman's sliced-up *Athena,* Thurman Rotan's photomontage of skyscrapers (commissioned by the Museum of Modern Art in 1932), a recasting of Paul Manship's heroic *Pegasus* (his *Prometheus* guards the skating rink), the wall of Bakelite radios in the Radio City Suite, Dale Chihuly's blown-glass floral and marine forms in the Buffet Pavilion, Ed Moulthrop's hand-turned tulipwood bowl, John McQueen's woven-bark baskets.

Major pieces needed a nod from David Rockefeller himself, who donated Stefan Hirsch's painting of a view from Rockefeller's own boyhood bedroom on West 54th Street, with St. Patrick's as tall as the Empire State Building, and Rockefeller Center yet to be built.

It was Glaser who realized Baum needed a theatrical-costume designer instead of a fashion designer to do his uniforms. With six months to go, Carrie Robbins took on the job, borrowing Glaser's design motifs—the Rainbow buttons, the embroidered tattoos that mimic the roof's frieze, the word RAINBOW woven into satin stripes, black-on-black. Although Robbins is used to nutty deadlines, her Rainbow experience has left her "frayed," Glaser notes. Especially when the pants arrived the day before opening all size 34, requiring nonstop refitting.

"We're the only restaurant in town with a resident dresser," Baum boasts, leading the way to the wardrobe vault, past a presser and a woman fitting a waiter for his custom-cut garb. "We're looking for a certain neatness and crispness. We want our women to look like women, not like soft boys."

From the way he caresses a rose-hued pillbox hat, it's clear he treasures the muted palette of costumes, a rainbow seen through fog—celadon green, powder-puff pink, grayed coral, old ivory—like a little girl with designer costumes for her Barbie doll.

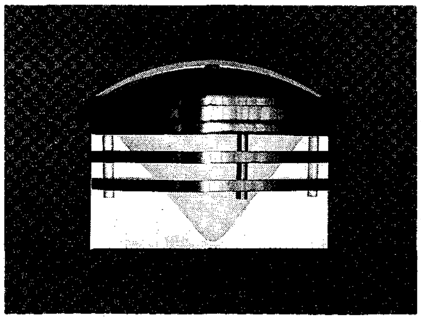
JOE BAUM LOVES SHOWING VISITING firemen his princely turf. He is especially proud of the Radio City Suite, a private space that's "perfect for weddings or all-day meetings." "Our homage to Deskey," Hardy calls it. Original pieces by the celebrated industrial designer have been collected, including four steel-and-ebony floor lamps—one sold last year at auction for $55,000. And the mahogany paneling, the brand-new custom-crafted cherry-and-ebony credenzas tucked under the windows, play on Deskey's style.

"The doors alone have to have cost $10,000," one restaurateur whispers to another.

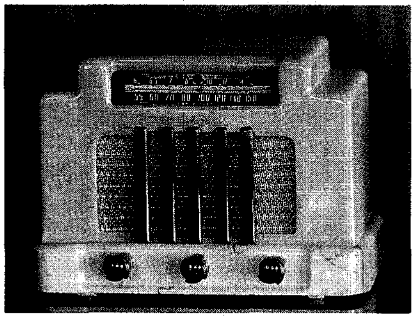
"Fifteen thousand," Baum corrects him, leading the group through several suites in progress. "As of today, we've got the punch list down to 100 pages."

Soon they will be able to laugh about all this. Now they can actually smile. "Even if there was something available, we had it custom-made," Michael Whiteman admits, possibly kidding, possibly not. Baum flashes his cuff links—Milton Glaser's abstract rainbow—and says, "To think God is even in these details."

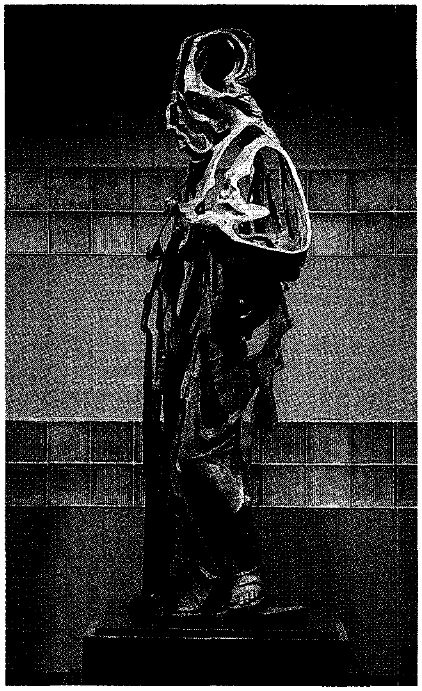
Such fine madness—and the optimism symbolized by the multi-million-dollar Rainbow—couldn't come at a better moment. ■



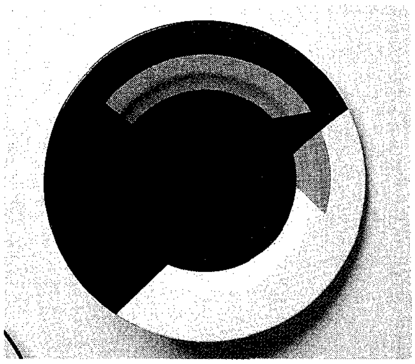
WALL SCONCE IN THE PROMENADE



BAKELITE RADIO IN THE RADIO CITY SUITE



ARMAN'S *ATHENA,* ON THE SIXTY-FOURTH FLOOR

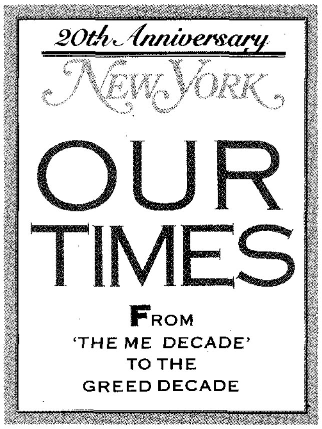


MILTON GLASER–DESIGNED SERVICE PLATE

CAST-GLASS VASE IN THE RADIO CITY SUITE

MILTON GLASER, RECRUITED TO "ADD A KIND OF LIVELINESS," HAD $1 MILLION TO SPEND ON ARTS AND CRAFTS, CONTEMPORARY AND HISTORIC.

A SCORE FOR NEW YORK MAGAZINE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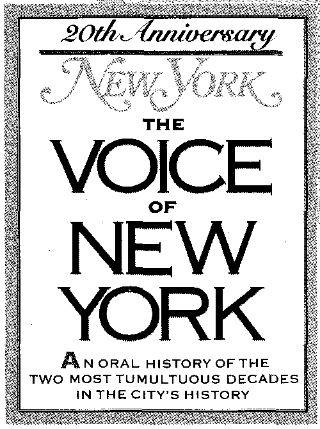
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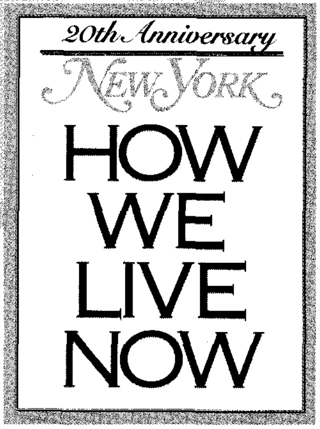
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THE MOST HAPPY FELLA

HOW ABE ROSENTHAL JOINED NEW SOCIETY

BY JEANIE KASINDORF

HE LOOKED LIKE A SMALL boy being presented with his first spun-sugar-decorated birthday cake. There was a giddiness in his face, an eagerness. It was there in the little half-circles that appeared around his eyes when he smiled at the waiting paparazzi, whose strobe lights bounced eerily off the prisms in the huge crystal chandeliers. It was there in the happy grin and the round cheeks and the way his thick graying hair, blown by the wind outside, flopped over one eye.

Abe Rosenthal, wearing white tie and tails—an outfit that would have astonished veterans of his off-the-rack-at-Harry Rothman days—walked into the Grand Ballroom of the Plaza hotel for Earl Blackwell's Embassy Ball. The room, with its 25-foot-high vaulted ceiling, was filled with masses of French lilacs and lilies in towering silver epergnes and women dripping diamonds and rubies and white-gloved waiters carrying silver trays.

At his side was his bride-to-be, Shirley Lord—whom reporters at *W* like to call "that great marzipan creation." A formidable blonde in a sweeping ball gown, with bouffant hair and high-gloss make-up, she smiled widely for the paparazzi, with the confidence of someone who has spent years watching fashion models woo the camera.

The couple made their way through the crowded room, past the rustle of Roehm and Scaasi gowns, toward two tall, bone-thin Upper East Side ladies. Then Abe reached up and, negotiating his way between the carefully lacquered coifs and the crisp satin bodices and the heavy sapphire and diamond drop earrings, kissed each of them on both cheeks. Across the ballroom, a man who has spent much of his adult life in such rooms kissing such ladies whispered to his companion, "*What* is Abe Rosenthal *doing* with those women?"

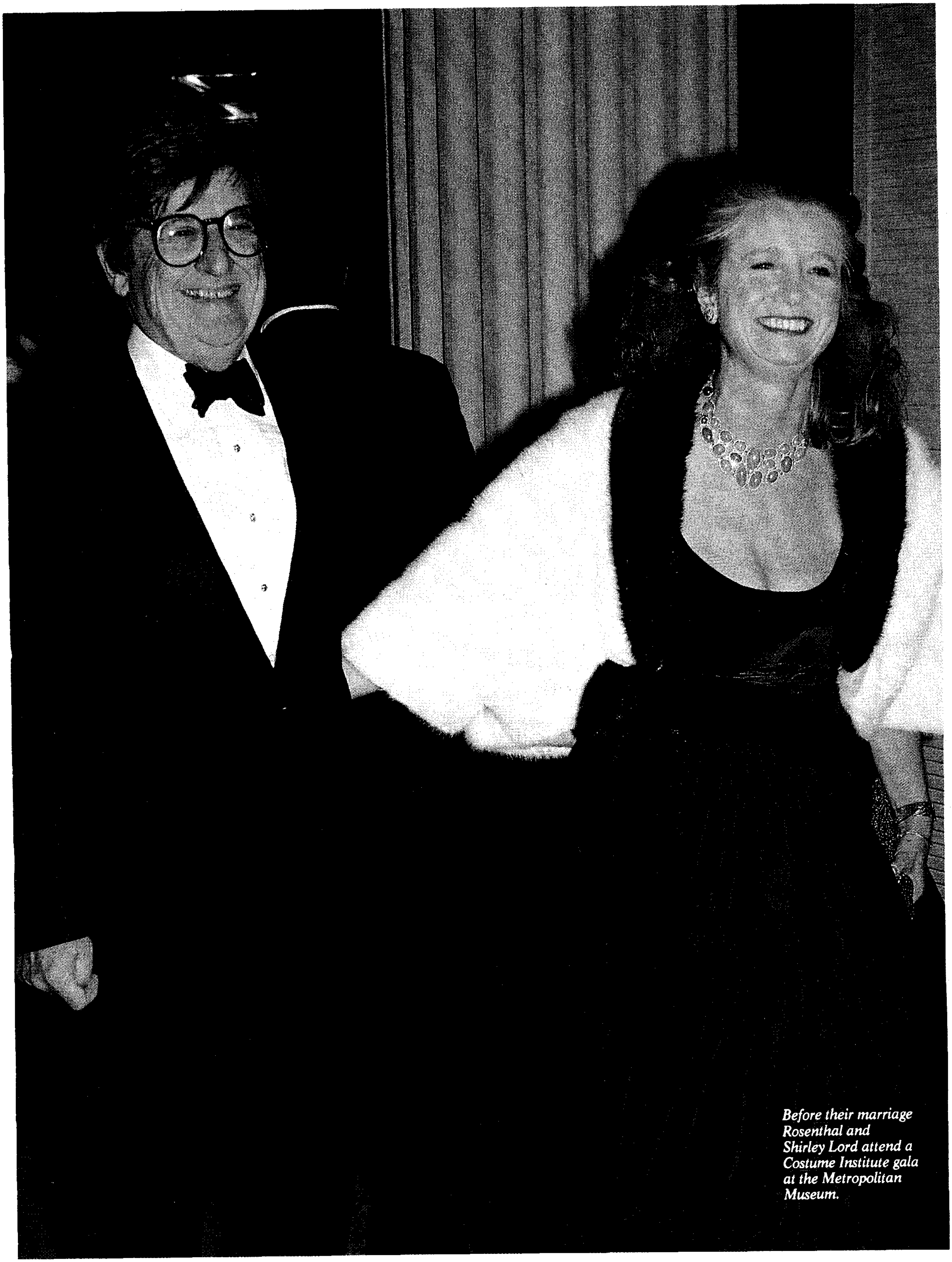
What Abe Rosenthal was doing was becoming the newest darling of New York's New Society ("that sweetheart Abe," coos Aileen "Suzy" Mehle). In the fifteen months since he retired as executive editor of the New York *Times*, Rosenthal—whose idea of a social evening used to be a discussion of Central American politics with Norman Podhoretz or dinner with Arthur Gelb at Elaine's—has become a fixture at all the right NS places. At the Metropolitan Museum Costume Institute gala. At Mortimer's. In the John Kluges' marble penthouse. In the forward observation lounge of Malcolm Forbes's *Highlander*. At one of Alice Mason's signature red-pink-and-yellow-flowered-Porthault-covered tables. "I don't want this to sound like a put-down," says columnist Cindy Adams; "it's just a fact of life. This season, he's become another Blaine Trump."

THE ROSENTHAL DEBUT IS THE work of Shirley Lord, a *Vogue* editor and author of steamy romance novels who has become one of *Spy* magazine's favorite targets. "Shirley officiated at Abe's coming-out party," says Aileen Mehle.

The couple started dating in the spring of 1985, after a lunch at the Four Seasons that is already the stuff of NS mythology. Barbara Walters and Beverly Sills say they decided that Abe was the man for Shirley. So when Shirley happened to be at the Four Seasons the same day that Beverly and Abe were lunching together there, Beverly waved her over to say hello.

But one of Abe's friends says that Shirley had a tad more to do with the meeting. "Shirley called Barbara and asked her to introduce them," the friend says. "Barbara said, 'I don't know, Shirley.' So Shirley called Beverly, who said she had a date with Abe at the Four Seasons. That day, Shirley showed up at the Four Seasons and, when she had finished lunch, went over to their table. Afterwards, she called Abe and invited him to dinner."

However the meeting took place, it could not have come at a better time for the then 63-year-old Rosenthal. For years, he had talked about running the *Times* until he reached his late sixties. But *Times* publisher Arthur "Punch" Sulzberger had let him know it was not



Before their marriage Rosenthal and Shirley Lord attend a Costume Institute gala at the Metropolitan Museum.

Photograph by Robin Platzer/Images.

SOCIETY EDITOR: *Since he retired as executive editor of the* Times, *Rosenthal has become a fixture at all the right New Society places. "He's become another Blaine Trump," says Cindy Adams.*

FAMILY BUSINESS: *With his son Andrew, who is a reporter for the* Times.

going to happen that way. So by the time he and Shirley were married, Rosenthal was trying to sort out the next stage of his life. He was writing his twice-weekly op-ed-page column, "On My Mind." (In the tenth-floor editorial-page offices of the *Times,* the word on the column is "Abe hasn't found his voice yet.") And he was trying to develop another new career as a consulting editor at G. P. Putnam's Sons, the announcement of which required a follow-up "Editors' Note" in the *Times* lest anyone should think it might mean he was leaving the paper that has been his life for 44 years. "Here is a man who had all of his power forcefully ripped away from him," says a *Times* reporter who is fond of Rosenthal and Lord. "And the one great thing that happened to him is he met this busty chick."

THIS "BUSTY CHICK" WAS A member in good standing of New York's New Society. She even came complete with two of the things that, according to *W,* the NS crowd most loves to talk about: "modest origins and messy previous marriages."

Lord has told reporters that she was born in London's East End in 1932 ("I'm a cockney sparrow," she tells party guests), and likes to say that she took a No. 6 bus from Hackney Wick to Fleet Street and left a few years later in a chauffeur-driven Rolls. She has said that she started work at sixteen in a typing pool at the *Daily Mail.* She went on to become a well-known woman's-page reporter. She married a young man named James Hussy (a British tabloid would later describe him as a "£13 10s-a-week electrical engineer"), and they had a son.

They had been married only a few years when she was assigned to write a "How to Be a Millionaire" article about Cyril Lord. A muscular, baldish, five-foot-three textile magnate ("He was as big as a button," sniffs one of the NS girls), Lord was a self-made man who was known as England's "carpet king." A flamboyant figure, he once played the Karpet King on a television episode of *Batman.* "His secretary told me I could only have twenty minutes," Shirley has said. "He gave me fourteen years." They were married in what the *Daily Mirror* called a "mink-and-orchids wedding."

They led a lavish life, entertaining politicians and actors at the "House of Lord," their weekend home in Donaghadee, a seaside town in Northern Ireland near Lord's carpet factory. "Shirley was a wonderful hostess," remembers Joy McWatters, the wife of George McWatters, the chairman of England's HTV, Ltd. "She was indefatigable. She never stopped working all the time they were married, yet she entertained constantly. Shirley even chose the books for your bedside. They would fly everybody over to Donaghadee and the whole weekend would be planned, with picnics and dinners and rounds of tennis and powerboat trips to Scotland in Cyril's boat, the *Sea Lord.* We would stay in this guesthouse all done in pink and white, with pink wall-to-wall carpeting—because he was the carpet man."

In 1968, Shirley and Cyril's world collapsed. Cyril's empire fell apart. He and Shirley, who had had their own son, moved to Barbados. There they hired a prominent Caribbean real-estate developer, David Anderson, to build them a house. That was the beginning of the end of the Lord marriage.

IN 1971, SHIRLEY AND DAVID ANDERSON moved to New York. ("A very nice, sweet but terribly boring man," says one NS woman.) Shirley quickly became part of the social swirl, with the help of several sponsors. One was William Fine, the former executive editor of *Harper's Bazaar,* who had hired her in the early sixties to write a beauty column for the British edition of the magazine and later signed her on as *Bazaar's* beauty editor in New York. Another was Aileen Mehle, whom Shirley and Cyril had met when Mehle was staying with Claudette Colbert on Barbados.

In 1974, when Shirley and David got married, the ceremony was held on developer William Levitt's yacht, *La Belle Simone,* anchored off Monte Carlo. The guest list included Nan Kempner, Earl Blackwell, and Gregory Peck. "It was an extravaganza that seemed to include almost everyone in Monte Carlo," one guest says.

Shirley and David returned to New York and settled into an apartment on Central Park South, a weekend house in Bellport, Long Island—and a social life that had them out four nights a week. Then, in 1983, Anderson died after a heart attack, leaving Shirley alone for the first time in years.

ABE ROSENTHAL HAD ALWAYS seemed intrigued by Shirley's world. "I think that whole life, with the money and the penthouse apartments and the parties that appeared in 'Suzy' and the houses in the Hamptons, was very appealing to him," says a former *Times* editor. "With Abe, you can never overestimate how much he wanted to be loved. He wanted

Photograph by Giovanni/Photoreporters.

to be loved so goddamned much and to be loved by all the important beautiful people. I remember in meetings it was obvious that he was very taken with Warren Hoge, who had the old money, the social graces, and a lot of beautiful women around him. All Warren would have to do was talk about a party he'd been to the night before, and Abe's eyes would light up. He might tease Warren, but it would be in a very envious way."

But Rosenthal's personal life did not lend itself to the social circuit. He lived with his wife, the former Ann Marie Burke, whom he had met when she was a young secretary at the *Times.* He spent many of his evenings, however, with a tall, striking actress named Katharine Balfour.

Rosenthal and Ann had married in 1949 and had had three sons (one, Andrew, is a reporter in the *Times's* Washington bureau). After traveling around the world to Rosenthal's posts in Poland, India, and Japan, the family returned to New York in 1963.

The next year, Rosenthal went to a party where he met Balfour, who had just finished starring Off Broadway as Helen of Troy. She and Rosenthal began an affair that would last until 1982. Although it ended when Rosenthal took up with a *Times* secretary, he and Balfour remained friends.

By 1985, Abe and his wife had finally separated, and he started dating Shirley Lord. When one of the NS women saw Abe and Shirley at their first gala, she called Balfour to let her know. "Don't worry," she told the actress, "I know it'll just be a few months' fling. In the end, he'll come back to you." But he didn't come back.

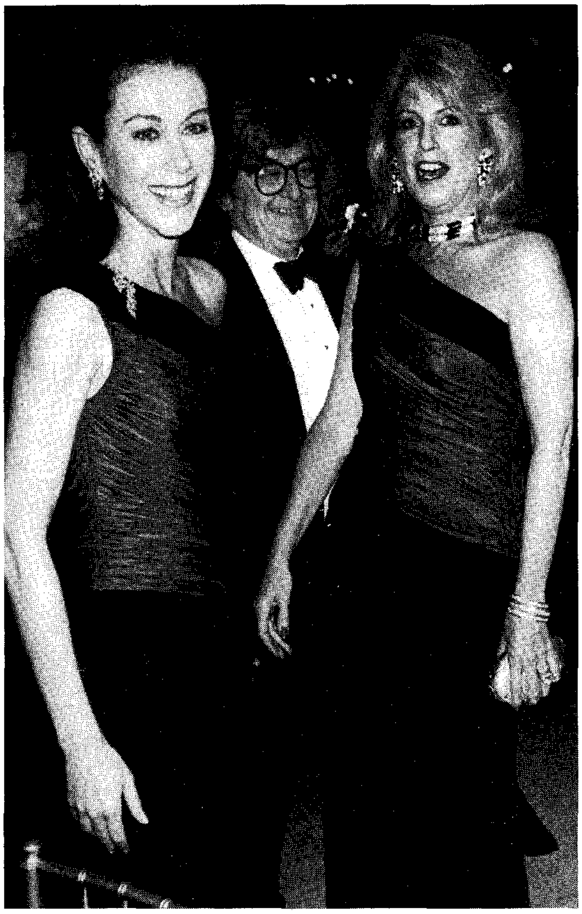
At the *Times,* the first sign that Shirley had entered Abe's life was when a tailor began showing up in his office. Rosenthal had always been the picture of the disheveled city editor, in baggy gray pants, his tie askew, the lining of his jacket torn. "This man went into his office at three in the afternoon, and then Abe kept coming out with garment bags," one reporter remembers. "At first, we thought he was traveling a lot. Then we figured out what was happening." The day Rosenthal wore a soft-pink sweater to the office, everyone knew the wedding could not be far behind.

THE WEDDING WAS held last June in the penthouse apartment of Metromedia chairman John Kluge and his wife, Patricia, one of the premier New Society couples ("the second-richest man in the country," repeats every columnist). It is decorated in a dizzying mix of taupe marble columns and floors and satin chesterfield sofas and Miró doors and a Manzù travertine fireplace and massive Botero nudes and "healing crystals" that have been cleansed of negative energy by being smoked in sage. "Even the toilet paper was made of marble," one *Times* editor was overheard to say when he returned to West 43rd Street.

Patricia Kluge shared bridesmaid's honors with Beverly Sills and Barbara Walters. Donald Trump came. So did Nancy Kissinger, Mayor Koch, Senator Pat Moynihan, Gloria Steinem, and Helen Gurley and David Brown. Abe and Shirley spent part of their honeymoon at Malcolm Forbes's home in Tangier, the Palais Mendoub.

And so the Rosenthals became an NS couple. "They were one of the most fêted couples I've ever seen," says Mortimer's Glenn Bernbaum. Shirley had never been part of the Mortimer's crowd. Neither had Abe, unless he was at a party given by the Sulzbergers. But their marriage moved them into the Mortimer's ranks. When Shirley threw a sixty-fifth-birthday party for Abe, Bernbaum presided.

They bought a $1.7-million apartment in the East Sixties building where another NS favorite, Arianna Stassinopoulos, once entertained (in the apartment that had belonged to Cornelia Otis Skinner). They will entertain there, too—when the renovations on the 3,500-square-foot apartment, with its large library and three bedrooms, are complete. In the meantime, they give dinner parties out, like the one for Patricia Kluge's birthday at Tavern on the Green, with U.N. secretary general Javier Perez de Cuellar, former Spanish ambassador Jaime de Pinies, Malcolm Forbes, man-about-town Alexander Papamarkou, John Chancellor, and Barbara Walters, who wore a Spanish shawl and a flower in her hair.



PARTY REGULARS: *With Carolyne Roehm and Lauren Veronis.*

While one of the leading Old Guard women sniffs, "I doubt that they find many warm meals at Brooke Astor's," another, Chessy Rayner, says, "Shirley's pretty and makes a huge effort and is a very up girl. And Abe's bright and a sensational man to sit next to. When you think of all the other people mooshing around town, these people are quite good, quite fabulous."

THERE ARE THOSE WHO are still stunned by the metamorphosis of Abe Rosenthal, once the most powerful man in journalism, into half of "Suzy's" "darling delightful duo." But most of Rosenthal's friends, old and new, say that it's a lovely way to end a career. "He's 65 years old," says Alice Mason, "and after working so hard all those years, with the pressure of those daily deadlines, now he's having a great time. I think it's marvelous."

Abe Rosenthal certainly thinks so. At the end of the dinner party that media deal-maker John Veronis and his wife, Lauren, threw for the couple in their Park Avenue apartment—where the guests included Evelyn Lauder, Anna Moffo and Robert Sarnoff, Jan and Donald Chipman, Polly Bergen, Henry Kravis, and Arnold Scaasi—Rosenthal rose to thank his host and hostess. Then, in the handsome, high-ceilinged room, with flickering candlelight reflected in the mirror walls, he raised a Baccarat champagne flute to Shirley.

"I remember it so well," says Lauren Veronis. "He began to speak of Shirley and he became so emotional that tears came to his eyes, and he said, 'I guess I shouldn't be going on like this.' And he thanked Shirley for the new life she had given him, and for all his new friends. And it was just so obvious to everyone in the room that this was a very happy man." ■

Photograph by George Chinsee/WWD.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Diet, You'll Like It

Quiet winter weekends are a good time to work on taking off some of those extra pounds. If you'd rather play tennis, pump iron, or ski than cook, you'll want to know about Sweet Victory's new low-calorie takeout fare. Oven-fried chicken ($4.99 per pound) is marinated, skinned, and defatted but tastes like the real thing (four pieces, 395 calories). Match it with tasty fusilli primavera ($8.95 for 14 ounces; 320 calories) and toasted oil-free herbed breadsticks ($1 for a bag of fifteen; 28 calories each). There's even dessert: a surprisingly rich chocolate brownie pie—just 225 calories for a thin wedge ($2 a slice). Getting the edge on a diet has never seemed easier. **—Jane Freiman**

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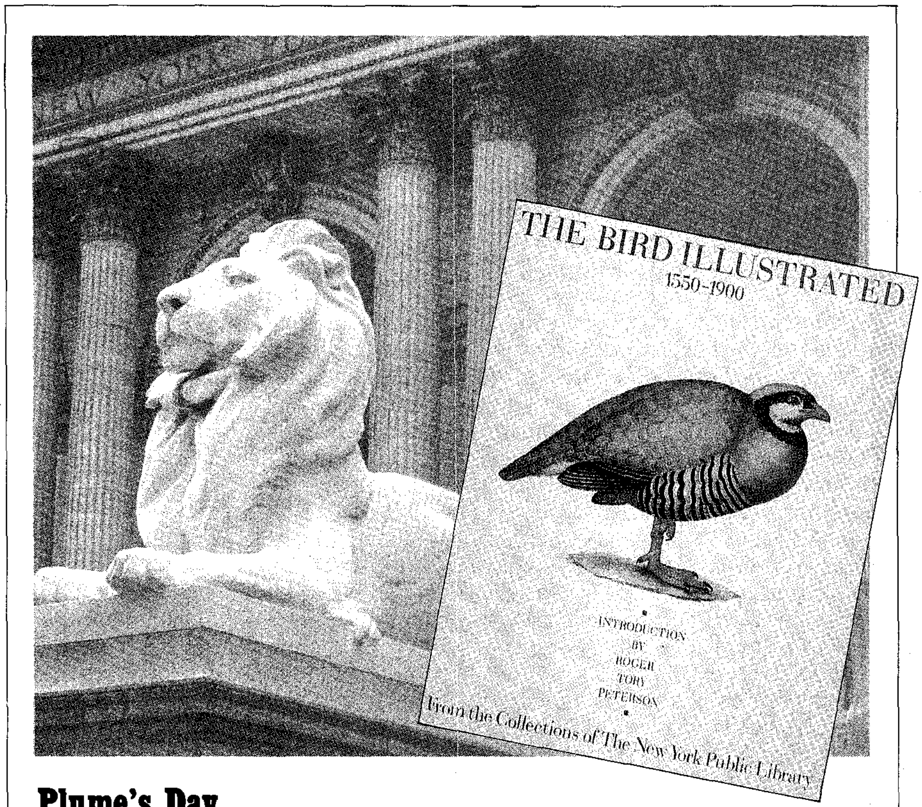
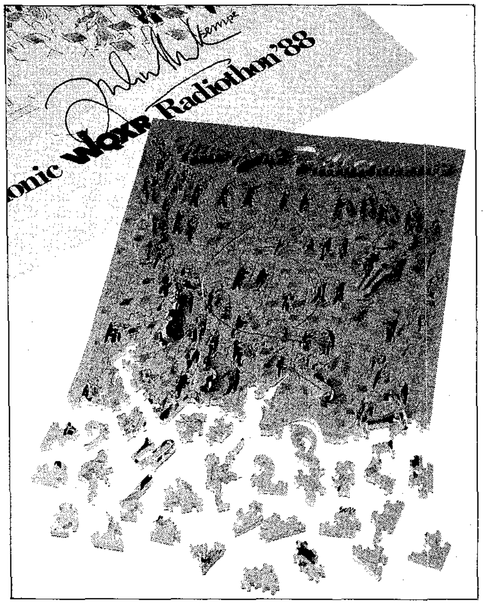

THE BIRD ILLUSTRATED
1550-1900
INTRODUCTION BY ROGER TORY PETERSON
From the Collections of The New York Public Library

Plume's Day

Recent sightings at the New York Public Library have been of designer plumage, but in the coming exhibition "Splendid Plumage: Bird Illustrations, 1550–1900," the library's *own* finery will be on display—160 sumptuous illustrations from its collection of more than 300 ornithological volumes. To coincide with the opening, Harry N. Abrams has published *The Bird Illustrated 1550–1900: From the Collections of the New York Public Library,* filled with 96 extraordinary woodcuts, engravings, lithographs, and etchings. Among the rare and historic birds are ones by such ornithology pioneers as Alexander Wilson, Mark Catesby, Edward Lear, Josef Wolf, and François Martinet.

"SPLENDID PLUMAGE: BIRD ILLUSTRATIONS, 1550–1900"/*New York Public Library/Fifth Avenue and 42nd Street/February 6 through May 7*

THE BIRD ILLUSTRATED 1550–1900: FROM THE COLLECTIONS OF THE NEW YORK PUBLIC LIBRARY/$29.95/New York Public Library Shop



Design for Giving

In the search for gifts to entice contribution-weary New Yorkers to part with dollars for their orchestra, the powers that be at the New York Philharmonic and WQXR have come up with a winner for this weekend's Radiothon. They've had Stave Puzzles of Vermont turn Jean-Jacques Sempé's poster drawing into a diabolically difficult handmade wood jigsaw puzzle ($450; poster signed by Zubin Mehta, $30). A more musical treat is a never-before-released, limited-edition recording of Philharmonic soloists (double record, $25; double compact disc, $45).

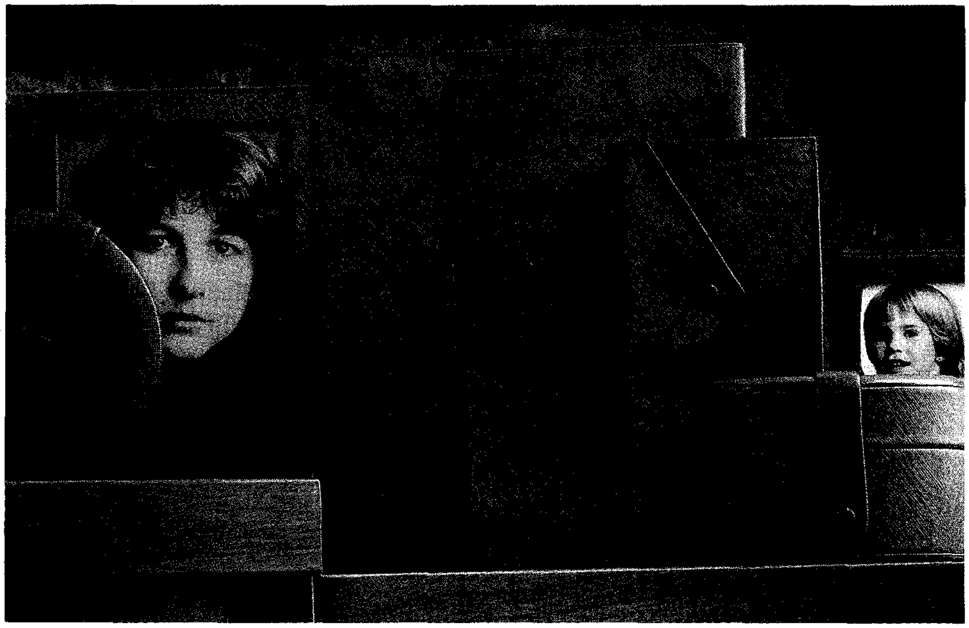
RADIOTHON GIFTS/*February 5 through 7/724-2131*

Photographs: left, Andrew Garn; top, UPI/Bettmann Newsphotos; bottom, Tony Cenicola.

Tread Alert

Cross Philip Johnson with Ralph Lauren, add French flair and a Deco sensibility, and what do you have? Andrée Putman. Putman has designed offices for the Paris Ministries of Finance *and* Culture, the Bordeaux *and* Rouen modern-art museums, plus many designer showrooms; in America, she has done Saint Laurent boutiques and Morgans Hotel. But her efforts go beyond the structural. She's created fabric, tabletop, and bed-linen collections and, just recently, a group of wool rugs. Inspired by marine life and the delicate colors of the lakes she loves, there are Érie and Trasimène ($999 for a six-foot-by-nine-foot rug and $1,799 for an eight-foot-by-eleven-foot one).

BLOOMINGDALE'S
Eighth floor



The French Selection

The same Puiforcat that has given us handsome sterling-silver flatware, tea sets, and hollowware for more than a century is tempting us with seductive, elegant leathers. Years ago, the French company began making leather presentation boxes for its Art Deco silver; now, for the first time, it's producing richly textured calfskin jewelry cases, business-card holders, picture frames, and portfolios for *our* treasures. These examples of Puiforcat's more sensuous side range from $50 for a card holder to $200 for a jewelry box.

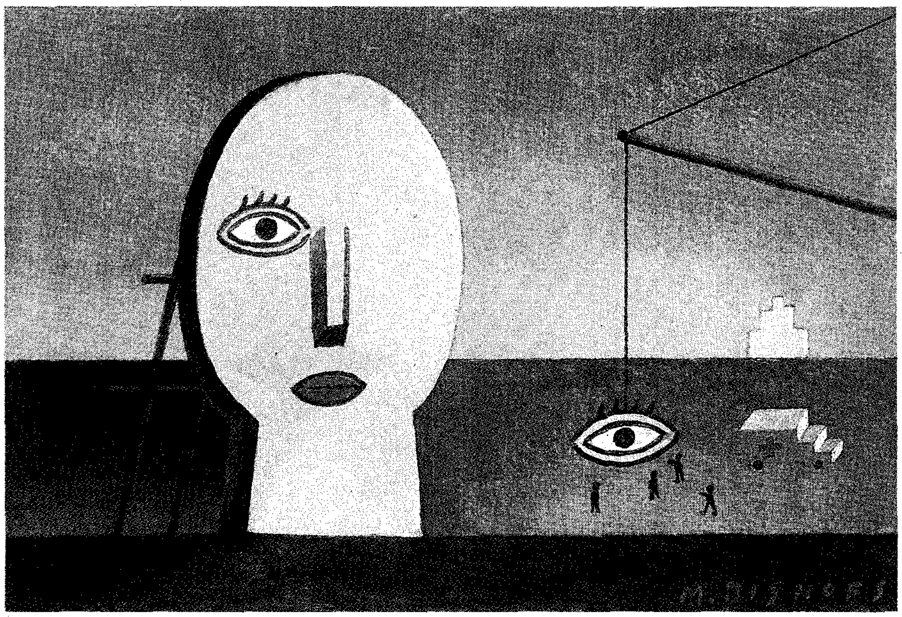
BARNEYS NEW YORK/*Chelsea Passage*

Photographs: top, Monica Stevenson; bottom, Tony Cenicola.

Health/Janice Hopkins Tanne

VIEWING WITH ALARM

“. . .Eye emergencies often don’t *seem* like emergencies. There may be no pain, and the visual problem may appear to be trivial. . .”



HIGH ANXIETY: *Don’t ignore a troubling change in your vision; get to a doctor, fast.*

WE HAD JUST ARRIVED IN LONDON WHEN my husband, Sol, said, “Is there something in my eye? My vision is blurry.”

I found myself hoping I *would* find something in his eye—a speck of dust, an eyelash—for that would probably mean the matter wasn’t serious. But I couldn’t see anything wrong; the problem was inside his eye. Could it be a tear in the retina? Should we find a doctor, go to a hospital? Was this an emergency?

Emergencies, of course, always happen at night or on weekends, when your doctor isn’t readily available or you’re out of town. And the trouble with eye emergencies is, they don’t *seem* like emergencies. Often there’s no pain, and the problem with your vision may seem so trivial that you think, “It’ll be okay tomorrow.” But if you ignore the warning signs or let a doctor put off seeing you, the consequences could be grim: permanently impaired vision, or even blindness.

Among the danger signs are hazy or blurred vision, specks (“floaters”) that drift across your field of vision, dark or light spots or clouds in your visual field, flashes of light, losing part of your vision (as if a curtain had been pulled partway across your eye), suddenly finding yourself unable to see (the condition may last only a moment), waviness or distortion in what you’re seeing, or blurriness in a part of your visual field (the top half of your friend’s face may be clear, the bottom half blurry).

These symptoms may indicate a tear or detachment of the retina, the exquisitely sensitive inner lining of the eyeball that receives visual images for transmission to the brain. Or they may indicate blockage of a blood vessel supplying the eye, or bleeding within the eye, or inflammation of the optic nerve, or dangerously high pressure within the eye. Painless though these symptoms may be, they need immediate attention.

Deborah, a magazine editor, was having dinner with a friend when the view from her left eye began to shimmer. “I’d had two retinal tears in the other eye, so I was more worried about this than someone else might have been,” she says. “But the other times something went wrong, I saw a dark spot that moved whenever I moved my eyeball. This shimmering was something my surgeon had never warned me about. I could see the tiny blood vessels in my eye, and there was a gauzy look to everything. It seemed too dramatic to rush out of the restaurant and call my doctor—it was evening, he’d be at home, and I’d feel foolish disturbing him. And the symptoms went away in a little while.

“Naturally, when I called his office the next day, he was out of town. ‘Are you seeing black holes?’ his secretary asked. ‘No,’ I said. ‘Well, do you think it’s an emergency?’ she said. ‘If it is, I’ll give you the name of another doctor.’ It’s my fault that I decided that this was probably nothing, that it could wait till my regular doctor got back. I was wrong.”

There’s not much you can do as first aid for eye emergencies like a retinal tear. Avoiding sudden, jerky movements—including the back-and-forth movement the eyeball makes in reading—may prevent the tear from becoming worse. Some patients are told to lie down, that gravity will hold the torn retina in place. But the fact is, the patient doesn’t always know where the tear is, and gravity might do as much harm as good. Covering or patching the eye won’t help, either.

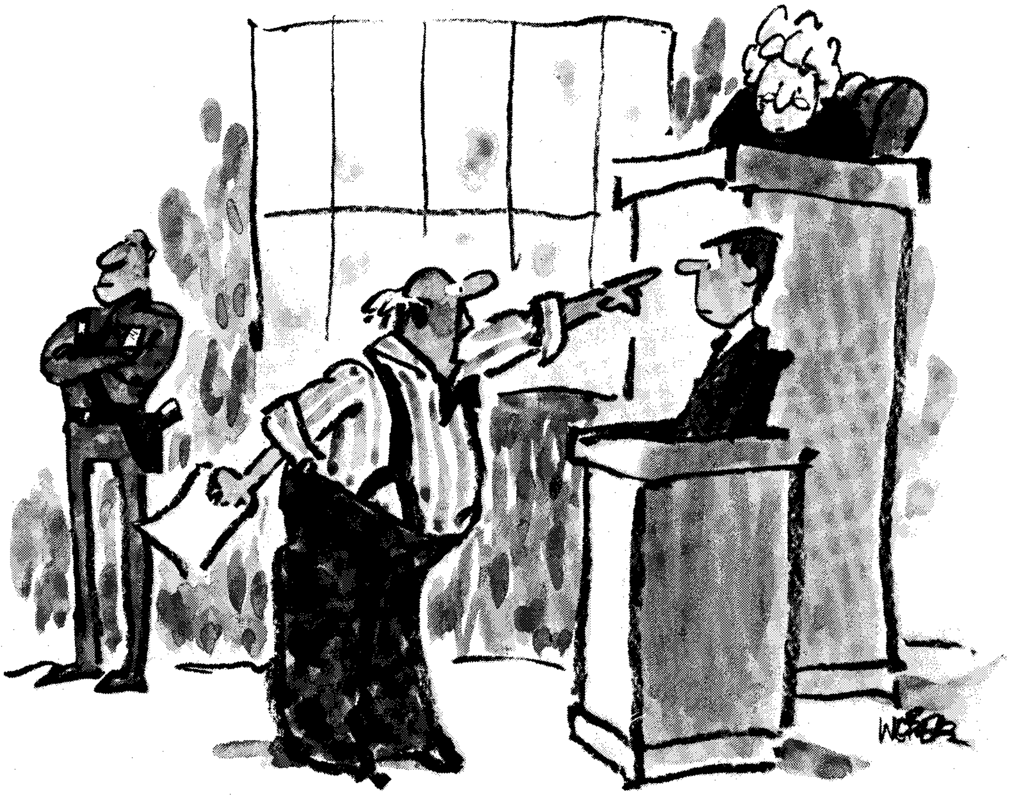
The patient must get to an eye expert fast. “Call your ophthalmologist first. He or she should have a 24-hour number. If you can’t reach your doctor or you don’t have one, get to an emergency room, if possible at an eye hospital,” says Dr. Martin Ehrenberg, medical adviser to the National Society to Prevent Blindness. (See page 61 for a listing of specialized hospitals.)

“If you are convinced there’s a dramatic change in your vision, never let a doctor or staff person put you off. Insist. Walk into the doctor’s office. Or go to an eye emergency room or call another physician,” says Dr. Richard S. Koplin, director of the Eye Trauma Center at New York Eye and Ear Infirmary.

Every ophthalmologist I interviewed said that he or she *expected* to have the daily routine disrupted by emergencies, and therefore left air in the office schedule. “I tell my patients to call and come in the same day if they have a problem,” says Dr. Dean Stetz, associate attending ophthalmologist at the Harkness Eye Institute at Columbia-Presbyterian Medical Center. “I don’t enjoy coming in on a Saturday or Sunday, but it’s my responsibility to patients.”

When my husband had his problem in London, I decided immediately that if it was a retinal tear, he wasn’t going to trav-

Illustration by Maris Bishofs.



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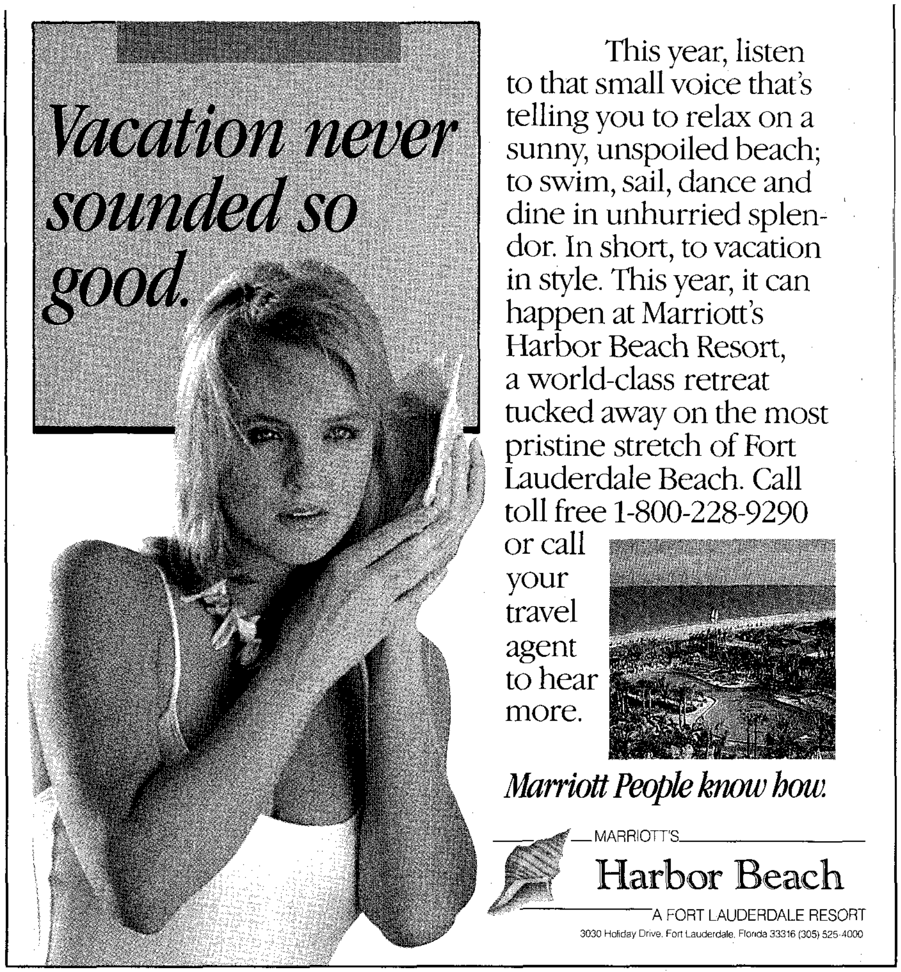

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el with it. He wanted to come back home to familiar surroundings, but the risk of permanent damage was too high. The next day, he saw an ophthalmologist affiliated with Moorfields Eye Hospital, one of the oldest and best-known eye hospitals in the world. In fact, New York Eye and Ear Infirmary was founded a century ago by doctors who trained at Moorfields.

Retinal tears and detachments are among the most common eye emergencies, Dr. Koplin says. "Ninety percent are completely painless, but they cause symptoms such as floaters." The retina lines the inside of the eyeball like wallpaper; the hollow eyeball is filled with a clear jelly, the vitreous, that is attached to the retina by thin strands. As people get older, the vitreous shrinks and the strands may pull the retina loose like old wallpaper peeling off a wall. As a piece of the retina comes loose, the vitreous seeps behind it, forcing more of it loose. Cut off from its blood supply, the loosened part of the retina will die. Sometimes the tear progresses to a retinal detachment and the piece of retina breaks off completely.

If the retinal tear occurs over a blood vessel, drops of blood may leak out and appear as black spots or diffuse into hazy clouds. The patient may see flashes of light as the partially detached piece of retina pulls on nerves. Floaters are bits of retina or cells from the layer behind the retina that float in the vitreous like snowflakes in a paperweight. Gray or dark spots, dark veils, or shapes like amoebas or half-moons may be caused by blood drops or by pieces of the retina.

"Many people with normal vision may see floaters when they read in bright light or if they're outdoors or on an airplane on a bright day," says Dr. James Schutz, director of the ophthalmology residency program at Manhattan Eye, Ear & Throat Hospital. These seem to be harmless bits of debris that get more common as one grows older. "If you've never had floaters before or suddenly see new ones, get a checkup fast," Dr. Schutz counsels.

Dr. D. Jackson Coleman, head of the Eye Trauma Center at New York Hospital–Cornell Medical Center, points out that a retinal tear is especially serious if it affects the macula, the area of the retina responsible for acute vision. Since you may not know if your visual problem involves the macula, it's clearly important to see a doctor quickly about any of the danger signs listed in this article. "If the retina can be repaired before the macula detaches, a better visual result can often be obtained," Dr. Coleman says.

Retinal tears and detachments are more common in people who are myopic (nearsighted), as Deborah, the editor, is. Their eyeballs are larger than normal and thus the retina is stretched thin, Dr. Schutz says. Other factors that increase the risk of a retinal tear are previous eye surgery, a blow to the eye, diabetes, a family tendency to the condition, and inflammatory disorders affecting the eye. Dr. Coleman notes that people who suffer a concussion or a blow to the head often have blurring of vision or see a black spot in the center of their visual field as an afterimage. They should get an immediate eye checkup.

"Fixing a retinal tear, if it's caught early, is an office procedure with a laser that takes about five minutes," Koplin says. If the tear progresses and the vitreous leaks behind the retina, a more complicated procedure called scleral buckling may be needed. The longer the problem goes untreated, the greater the risk of blindness.

Though she was worried about her symptoms, Deborah went to her job for a couple of days. Sometimes the shimmering, gauzy haze cleared up, sometimes it came back, and finally she was sure that she wasn't seeing as well as usual. She decided to call her surgeon's office and get the name of another ophthalmologist. It's lucky she did. She had a retinal tear in what had been her good eye. Laser surgery in the office repaired it.

Delay had more serious consequences for Jane, a college English professor. "I woke up one morning and there was a kind of fog, a grayish film, over my left eye," she says. "I blinked and I rubbed the eye, but the film didn't go away. I could see through it: It was like a net with gaps. After a day, I got to see an ophthalmologist. He examined me, used eye drops to dilate my pupil so he could see inside my eye, and gave me a peripheral-vision test. He said he couldn't find anything—I shouldn't worry. Over the next four or five days, it got worse, and also I didn't feel well. Colleagues at work pushed me to go to another doctor."

By then, the fog had darkened. The new ophthalmologist shone a light into her eye and said, "It's a good thing you came. You have retrobulbar neuritis, an inflammation of the optic nerve. If you had waited any longer, it would probably have been irreversible." Jane was put on high doses of the steroid prednisone to reduce the inflammation. "A week later, I was no better and I was scared to death," she says. "I also had bizarre reactions to the drug that they don't tell you about—waking up at 4 A.M., feeling dizzy and faint, my heart pounding, hyperventilating. It was so bad, I went to the emergency room. I begged the doctor to get me off the drug, and finally, after six weeks, he tapered it off."

Jane is fortunate that she got treatment for her previously unrecognized problem, but the result isn't perfect. "Gradually, the eye improved with the steroid," she says. "I can drive. But I can't read with the affected eye. I see every other letter through the hazy net. If I lost sight in my

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"...Sudden loss of vision should never be ignored, no matter how comforting it seems that one's eyesight has returned quickly..."

other eye, I wouldn't be able to read at all. I don't know how much better it would be if the first doctor had recognized the problem. Other ophthalmologists tell me all the signs were there and he should have known what was going on."

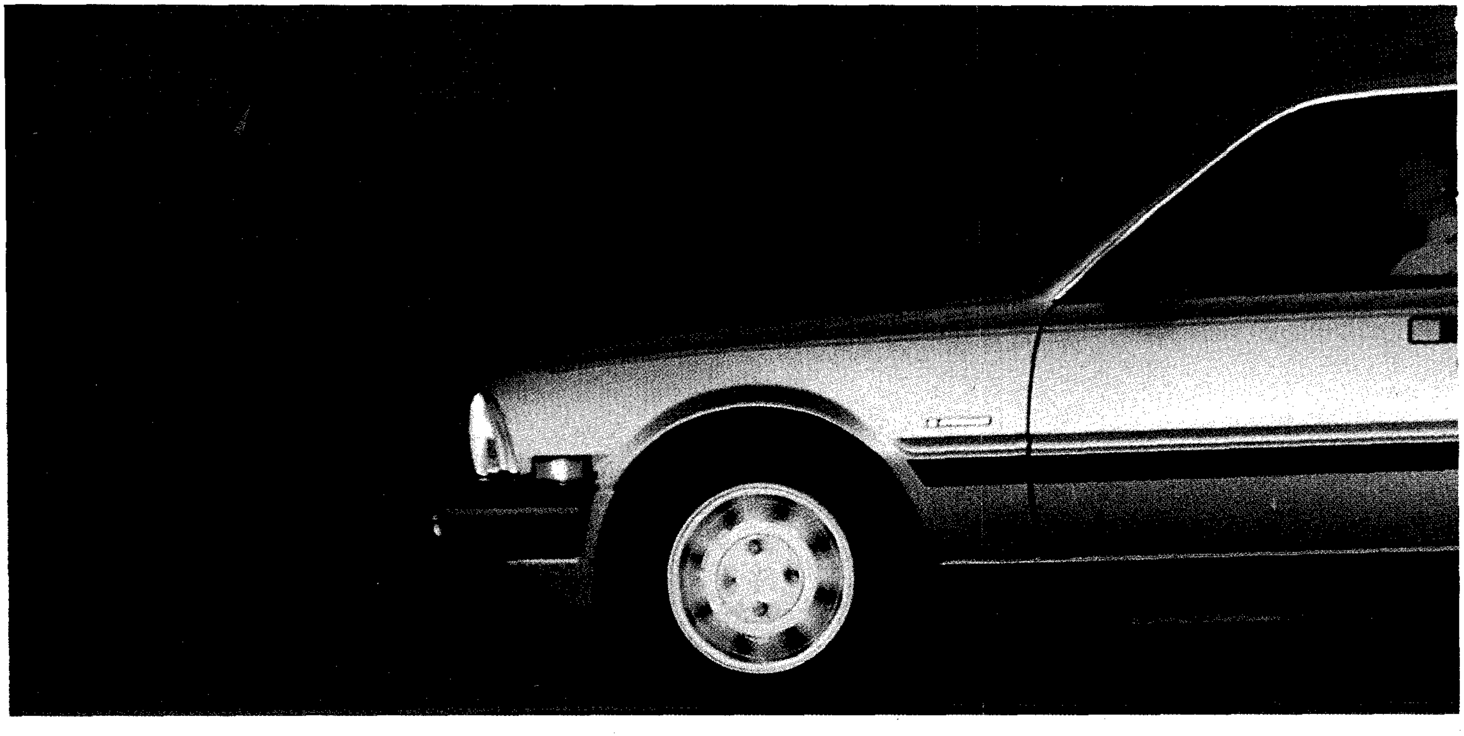
Sudden loss of vision or part of the visual field may be due to blockage of a blood vessel supplying the eye. It's more common in older people, and it should never be ignored, no matter how comforting it seems that one's eyesight has returned quickly. "Patients like this need to be worked up quickly. Transient loss of vision can be a sign of impending vascular or neurological emergency, such as blood clot or stroke," says Coleman of New York Hospital.

Any eye problem is more serious for people who have diabetes. "Diabetic patients should have their eyes examined every six months. Early diagnosis leads to early treatment and extra years of good vision. It's sad to see diabetics who've never been examined by an ophthalmologist. They could be driving a car instead of bumping into walls," says Dr. Ehrenberg.

Although many eye emergencies are painless, some do cause discomfort or pain. "I never wore a beeper until extended-wear contact lenses came on the scene," says Dr. R. Linsy Farris, president of the Contact Lens Association of Ophthalmologists and an attending physician at Columbia-Presbyterian's Eye Institute. "Extended-wear soft lenses seem so simple and easy to wear, and you can get them from your corner optician. People are nonchalant. The first sign of trouble is persistent irritation or redness. Don't tough it out. Remove the lenses immediately and call your doctor if the problem doesn't solve itself quickly. Everybody who wears contacts should have glasses with his or her current prescription," he says.

Recently, a disturbing number of infections with a microorganism called acanthamoeba have been reported in soft-lens wearers who used home-mixed cleaning and storage solutions made with distilled water and salt tablets. The bug can contaminate the solutions. "The amoebas penetrate the cornea of the eye, cause severe inflammation and pain, and result in a permanently scarred cornea," says Dr. Mary Beth Moore, assistant professor of ophthalmology at the University of Texas Health Science Center in Dallas. She and a colleague, Dr. Wayne Bowman, have already seen ten cases of acanthamoeba corneal irritation in soft-contact-lens wearers. Heat sterilization using commercially prepared, preservative-free saline solution should prevent contamination. "There is no good treatment at the moment, but antibiotics do offer some hope," Dr. Farris says.

One of the few eye emergencies (other than trauma) that cause pain is acute angle-closure glaucoma. Penny, a psychotherapist who has had the condition, knew something was seriously wrong the minute she woke up one morning. "I had an excruciating pain in the back of my head, behind my eye. It was so severe that I called my mother to go with me to the doctor. I wasn't sure I could cope alone."



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Acute angle-closure glaucoma occurs when the angle between the cornea (the clear front part of the eye) and the iris (the colored part of the eye) closes up, blocking normal drainage of the fluid that fills the space in between. Some people are born with an unusually narrow angle, as Penny was. "Years ago, a doctor examined me for an eye infection and warned me that this might happen," she said. The problem may also occur when a cataract is developing; it thickens the lens, pushes the iris forward, and narrows the angle.

"An episode of acute angle-closure glaucoma is often set off by darkness—for example, when people have spent hours in a movie theater or watching TV in a dim room," says Ehrenberg.

Treatment is aimed at lowering pressure, using oral or intravenous medication to constrict the pupil and shrink the volume of fluid within the eye. Once pressure is under control, surgery prevents future attacks. "A laser creates a small hole in the iris, allowing fluid to drain out. The procedure can often be done on a outpatient basis," Ehrenberg says. In Penny's case, the drug treatment didn't work, and she had surgery within 24 hours.

Another painful eye emergency occurs when increased pressure in the back part of the eye closes off the retinal artery. Besides some pain, the condition can cause loss of vision, usually in the center of the visual field. "If the pressure in the eye stays high, it may lead to irreversible damage to nerve fibers," Ehrenberg says. Immediate treatment can halt the progression of sight loss.

Painful eye problems demand attention, but painless ones can be just as serious. That's why I was worried about my husband's blurred vision. What did the trouble turn out to be? Nothing more than a thickened area in the vitreous; the minor blurring it has caused is something he is aware of only occasionally. The condition happens to a lot of people as they get older, and it's harmless.

HOSPITAL SOURCES OF HELP

Columbia-Presbyterian Medical Center
The Harkness Eye Institute
For emergencies, go to the emergency room on 168th Street just west of Broadway; for an appointment, call the Eye Clinic at 305-6185.

Manhattan Eye, Ear & Throat Hospital
Emergency Room
210 East 64th Street
838-9200

New York Eye and Ear Infirmary
Eye Trauma Center
Emergency Room
Second Avenue at 14th Street
598-1313

New York Hospital–Cornell Medical Center
Emergency Room
70th Street between York Avenue and FDR Drive
Emergency Room, 472-5050; Eye Trauma Hotline (for eye injuries), 472-4555

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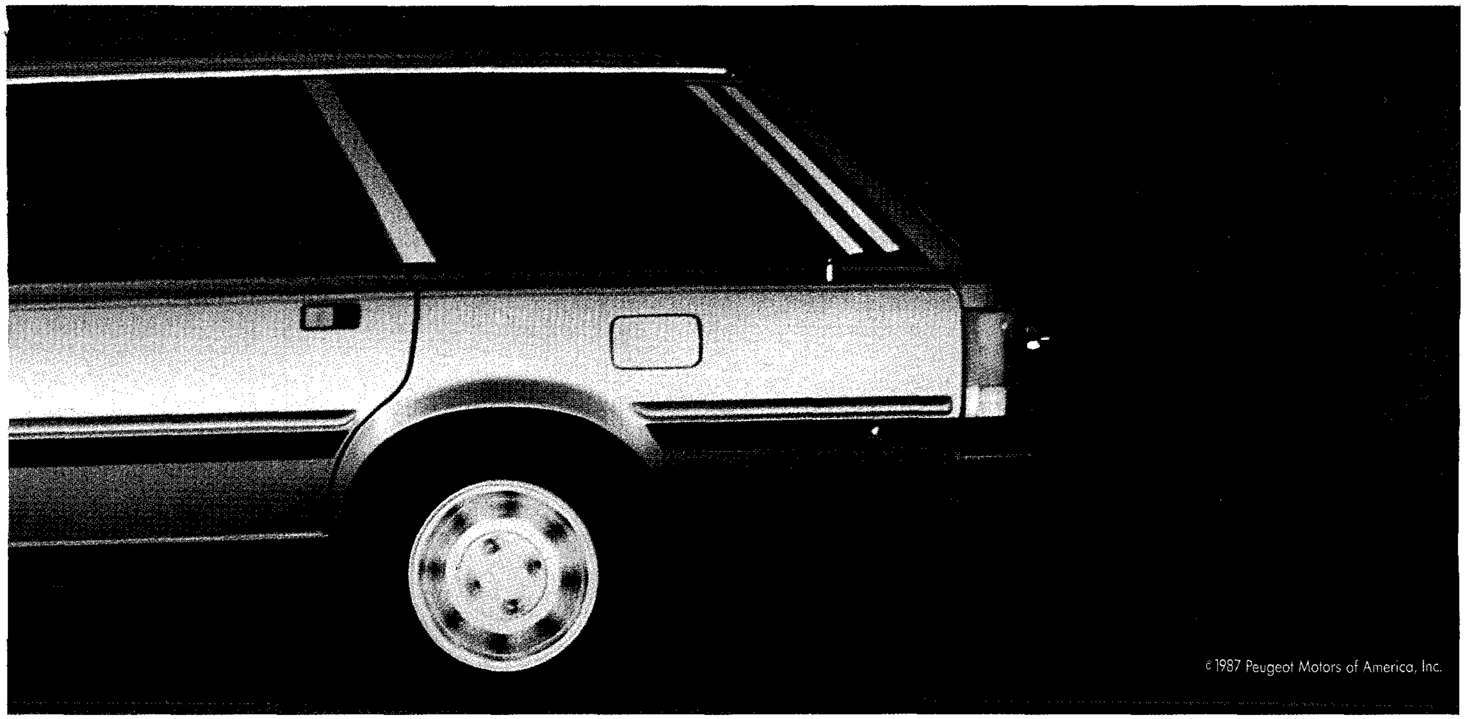
IF DOCTORS SAY THEY HAVE DONE ALL they can and you still have vision problems that impair your ability to read, get about, or perform daily tasks even though you are not legally blind, you may be helped by the Low Vision Services center at the **Lighthouse,** 111 East 59th Street, New York, New York 10022 (355-2200; get in touch with the applications department). This center can evaluate the problem and has innovative techniques and devices to help people adapt to sight loss. The center will ask for a doctor's report on your condition. There is a fee, which is usually covered by insurance or Medicaid, but no one is denied service. ■



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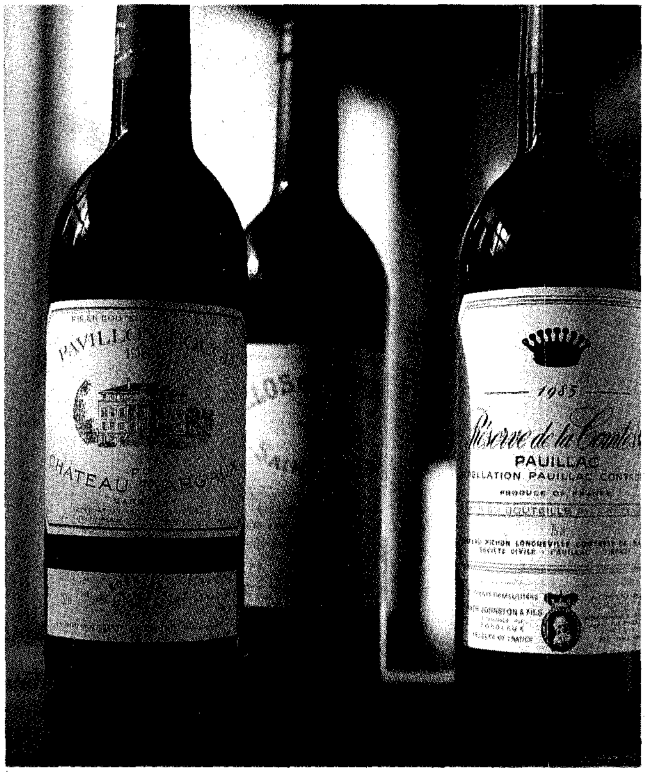
CLOSE SECONDS

"...Second labels of famous Bordeaux not up to *grand vin* standards cost half or a third as much as a château's main label..."

AT A TIME OF YEAR WHEN DEPARTMENT stores are advertising products (which used to be called "seconds") with such phrases as "if perfect," bargain-minded wine drinkers may want to seek out the vinous equivalent—the second labels of some famous Bordeaux châteaux. These wines, which cost only half or a third as much as the wines marketed with the château's principal label, come from the same vineyard, but they are not—in the proprietor's opinion—good enough to be included in the regular château bottling.



NEXT OF KIN: *Consistent quality, an excellent pedigree, and good value.*

The most famous of these wines come from the top Bordeaux châteaux, known as the first growths. Thus, Château Margaux produces Pavillon Rouge du Château Margaux, Latour makes Les Forts de Latour, Haut-Brion has Bahans Haut-Brion, and Lafite-Rothschild makes Moulin des Carruades. Other second labels (and the châteaux from which they come) include Réserve de la Comtesse (Pichon-Lalande), Clos du Marquis (Léoville-Las-Cases), La Croix (Ducru-Beaucaillou), Marbuzet (Cos d'Estournel), Lacoste-Borie (Grand-Puy-Lacoste), Haut-Bages Averous (Lynch-Bages), Réserve du Général (Palmer), Amiral de Beychevelle (Beychevelle), and Notton (Brane-Cantenac). Château La Tour Haut-Brion, whose name was previously used for the second wine of La Mission Haut-Brion, is now maintained as a separate vineyard, and its wines are vinified apart from those of La Mission.

Using a second label helps a vineyard improve the quality of the wine bottled under the château name (known as the *grand vin*) by creating an outlet for the wine that is set aside. This technique is so important that Émile Peynaud, the leading oenologist of Bordeaux, says, "When a château proprietor asks me to consult, the first thing I do is to create a second wine." Thus, he was responsible for reviving the Pavillon Rouge label at Château Margaux with the 1977 vintage (more than half of which went into that second label) and for persuading the owners of Lafite to create Moulin des Carruades, first used for the 1974 vintage. (The previous second label, Carruades de Lafite, had been discontinued after the 1967 vintage.)

These second labels are not the same as the second labels marketed by many California wineries. In California, only rarely will such a wine come from the same vineyard as the regular bottling; it is more likely to be made at another facility or purchased in bulk to provide the winery with a less expensive second line of wines. The second label is simply a marketing concept and has no effect on the quality of the wines sold under the main label. The Bordeaux equivalents of most California second labels are such proprietary wines as Mouton-Cadet, Maître d'Estournel, and Chevalier Védrines.

The idea of selling a second wine from the same vineyard is not a new one in Bordeaux: The labels of both Margaux and Latour still carry the phrase "*grand vin*," which indicates that at one time the same label was used for both the top wine and the second wine. And the records of Pichon-Lalande indicate that a *deuxième vin* was made as early as 1874. Dividing a château's production into the *grand vin* and the second wine is especially important today. The more expensive the top Bordeaux become, the more important it is for their quality to be maintained; and as Bordeaux crops have increased, proprietors can afford to be more selective.

It is, of course, perfectly legal to bottle the entire crop under the main label (and many lesser châteaux do just that). Setting aside part of the crop represents an investment in the quality and reputation of the château label, and that investment can be considerable. If a château produces, say, 25,000 cases altogether—300,000 bottles—and sets aside 20 percent to be sold under its second label, the difference in price between the *grand vin* and the second label may amount to a sacrifice of $600,000. And if a first growth that produces a total of 35,000 cases sets aside a third of the crop, the loss of potential income is closer to $2.5 million. Some top Médoc châteaux, notably Mouton-Rothschild, do not have a second label; but Mouton, too, has set aside as much as 25 percent of its crop in recent vintages.

The all-important selection process is part of what is known as the *assemblage*, the assembling of all the wines from a given vintage to create the *grand vin* that will be bottled with the château name. This normally takes place between late December and early March, before the wines are transferred from large vats to the 225-liter oak barrels in which they will mature for twelve to eighteen months before being bottled.

There are usually between 20 and 40 lots of wine to choose from, each representing a parcel of the vineyard that was harvested and fermented separately. For example, not only are each of the grape varieties—primarily Cabernet Sauvignon, Merlot,

Photograph by Maria I. Robledo.

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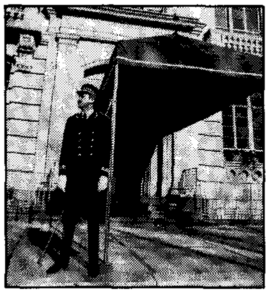
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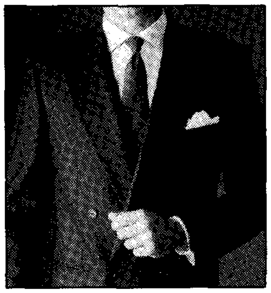
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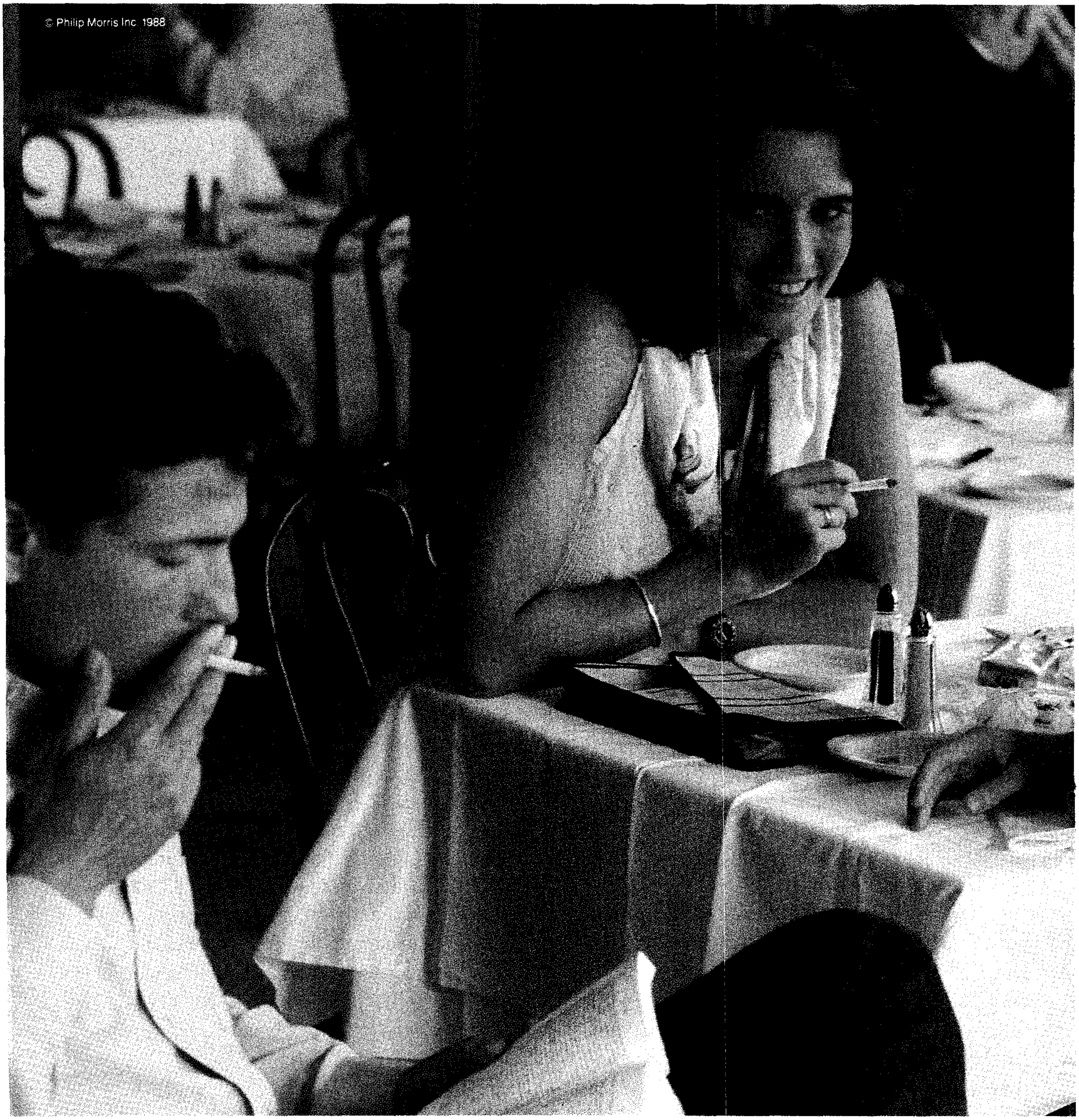

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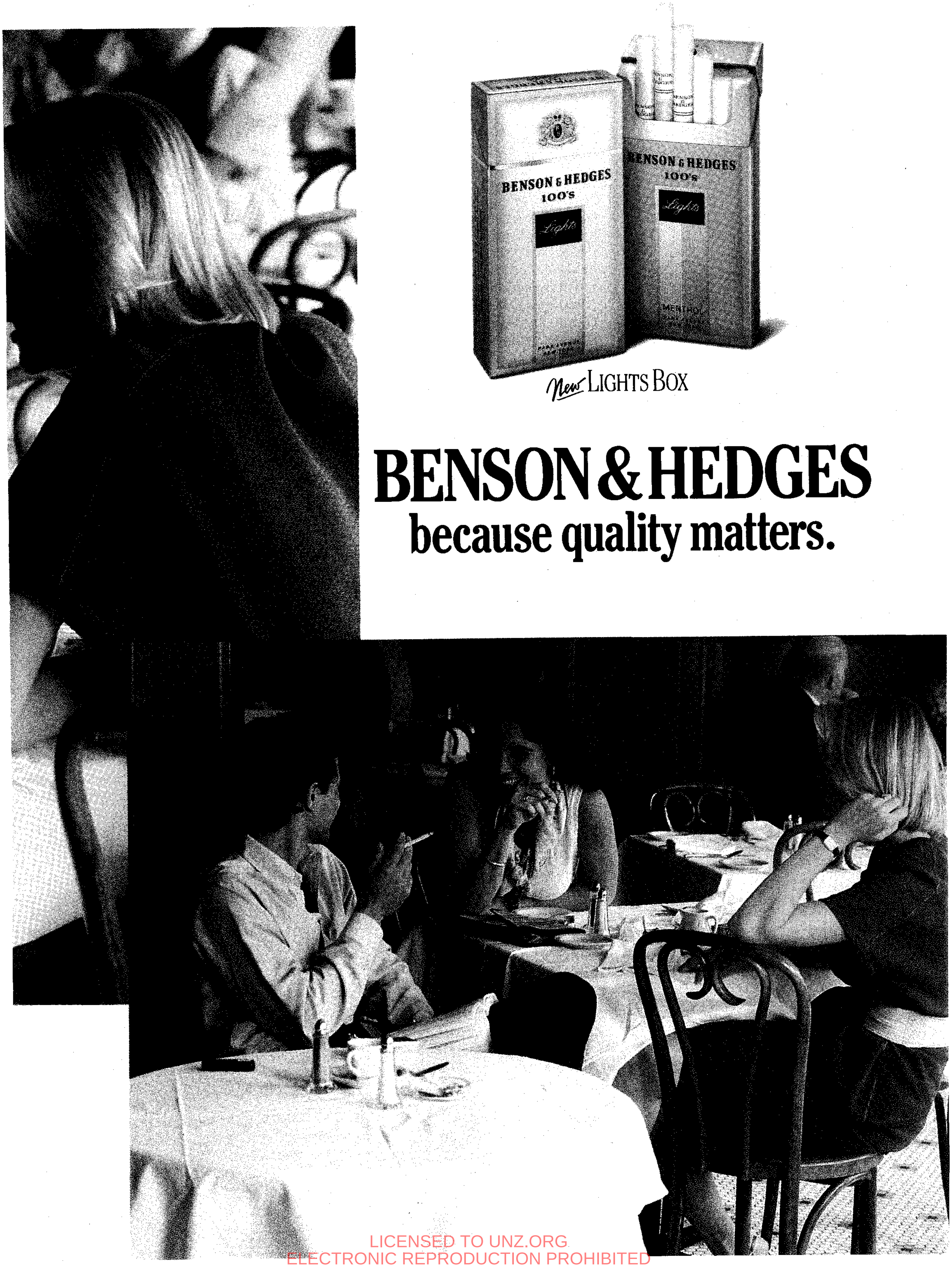
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"...Clearly, the use of a second label helps maintain the quality of the *grand vin...*"

and Cabernet Franc—harvested and vinified individually, but the wines made from young vines and mature vines are also kept apart. (Wines made from young vines are less concentrated and do not age well; these almost always end up in the château's second wine.) Different lots also represent different stages of ripening over a harvest that may last three weeks; and, of course, if there was rain during the harvest, there would be lots picked before and after the rain.

The selection process may occur over several weeks (as vats are successively eliminated from the *grand vin*), or it may take place in one long session during which all the wines are tasted and the final blend is put together. Although the purpose of the *assemblage* is to eliminate lesser wines, Bruno Prats, who owns Cos d'Estournel, points out that there are two basic approaches to this process. Some proprietors strive to balance Cabernet and Merlot consistently from year to year; others, like Prats himself, simply eliminate the wines that are less good, and whatever is left is the *grand vin.* "We're not concerned with the proportion of each variety," he says. "We are not making a blend according to a formula." His approach is to start evaluating the vats soon after fermentation and to separate them into three categories: Cos d'Estournel, Marbuzet, and wines to be sold off in bulk. "By the end of December," Prats continues, "there are just two or three vats to be decided on, and this is done in an hour."

Jean-Michel Cazes of Lynch-Bages adopts a similar approach: He usually begins with about 25 wines, which are tasted twice a week. Then the top eight or ten vats that he is sure will be retained are blended together, and this lot is tasted with the rest in various combinations. "We try to design several solutions," he says. "We don't have a recipe, with so much Cabernet and so much Merlot. Of course," he adds, "we have to be realistic. We know that the second label will account for about 20 percent of the total."

May de Lencquesaing, the owner of Pichon-Lalande, tries to maintain a consistent style based on a relatively high proportion of Merlot. Thus, in 1984, when Merlot accounted for only 10 percent of the crop, she eliminated enough Cabernet from the *grand vin* to produce a wine with 25 percent Merlot. However, the second wine, Réserve de la Comtesse, contained no Merlot. "We don't pour everything that's left over from the *grand vin* into the second wine," de Lencquesaing points out. "Some vats are not used at all, so that the quality of our second wine, too, is consistent."

At Margaux, director Paul Pontallier has adopted a somewhat different approach. Wines that are clearly not up to *grand vin* standards are set aside by mid-February, and the remainder of the crop is put into small new-oak barrels. The lots are kept separate for further evaluation, however, because "certain wines are difficult to judge until they have had contact with oak. If the oak dominates the wine," Pontallier explains, "it means the wine lacks the power and structure that we look for." Eventually, about 10 percent of these barrel-aged wines are eliminated and added to the Pavillon Rouge.

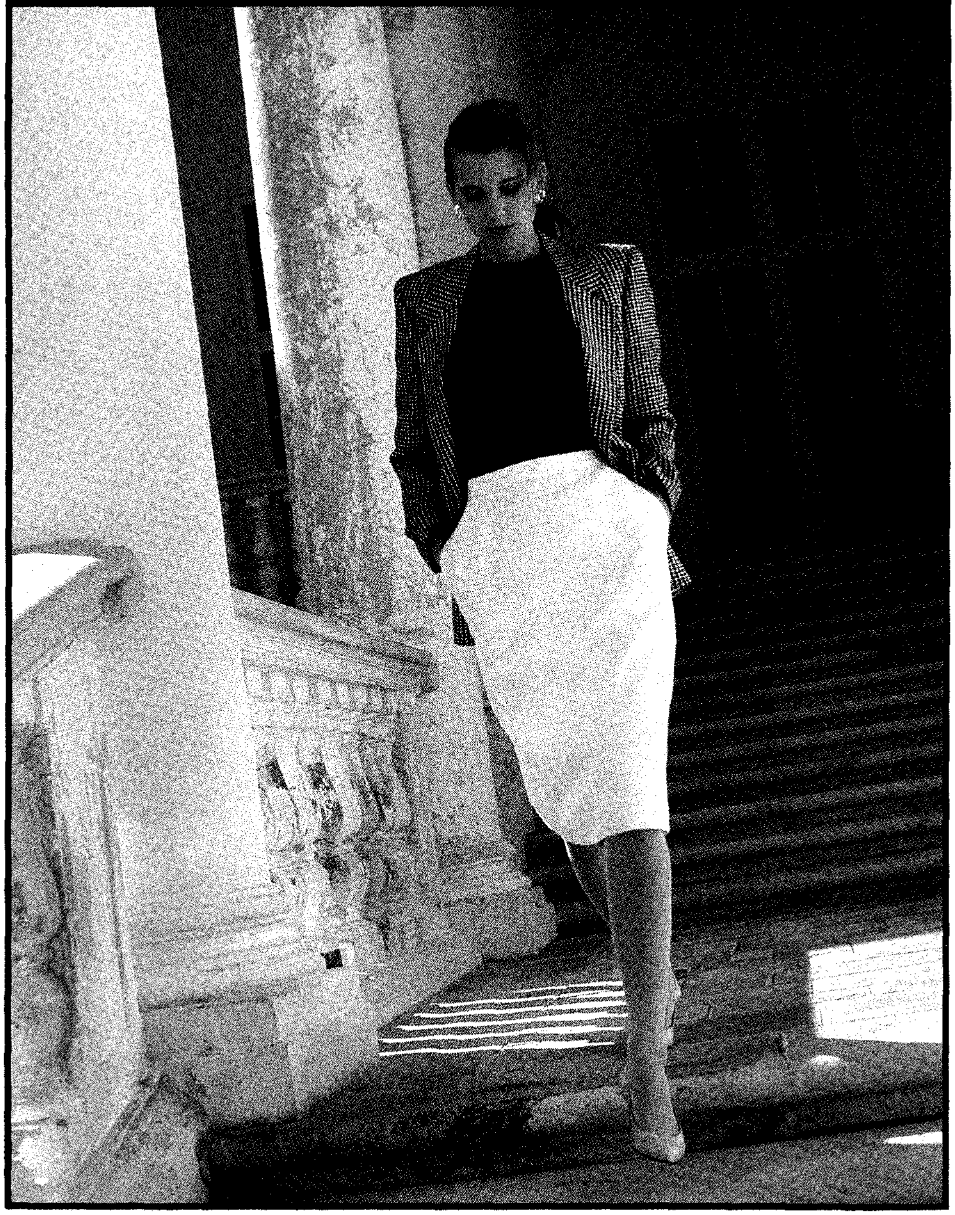
Clearly, the use of a second label helps maintain the quality of the *grand vin.* But how good are the second wines? The proprietors themselves offer a clue: "The differences concern aging capability, structure, and body," says Cazes. "Marbuzet does not have as much complexity and concentration as Cos," says Prats, "nor as much class."

I recently assembled about a dozen second labels from the 1982, 1983, and 1984 vintages and compared them, in blind tastings, to a dozen *grand vins* and several well-known châteaux in the same price range, to determine whether the second labels, with their excellent pedigrees, are good values on their own. As it turns out, the best is Pavillon Rouge du Château Margaux (about $20), less than a third the price of Château Margaux itself and certainly the equal of other $20 Bordeaux. The 1983, especially, balances fruit and structure, and the 1981 and 1982 vintages are only slightly less impressive. The Moulin des Carruades 1983 (about $20) is a good, flavorful wine, but it is not quite as good as the less expensive Duhart-Milon 1983, for example, which is also owned by the Rothschilds.

In the $10-to-$15 range, two particularly supple and appealing 1983s are the Réserve de la Comtesse and the Clos du Marquis; each is, predictably, less concentrated than the château's *grand vin,* but good value at a third the price. Château de Marbuzet 1983, somewhat lighter and ready to drink, is also attractive, as is Château Haut-Bages Averous 1982. Most of the second labels are in short supply but usually worth trying in such good vintages as 1982, 1983, and 1985.

Second labels have no investment value, by the way, and rarely increase in price. As a result, the gap between the price of a château's *grand vin* and its second label tends to increase, making the latter an even better value after a few years—all the more so because the wine is readier to drink. ■

AUSTIN REED



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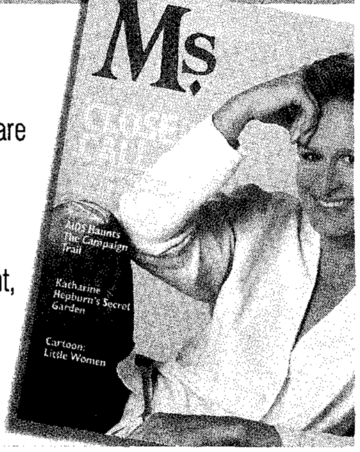
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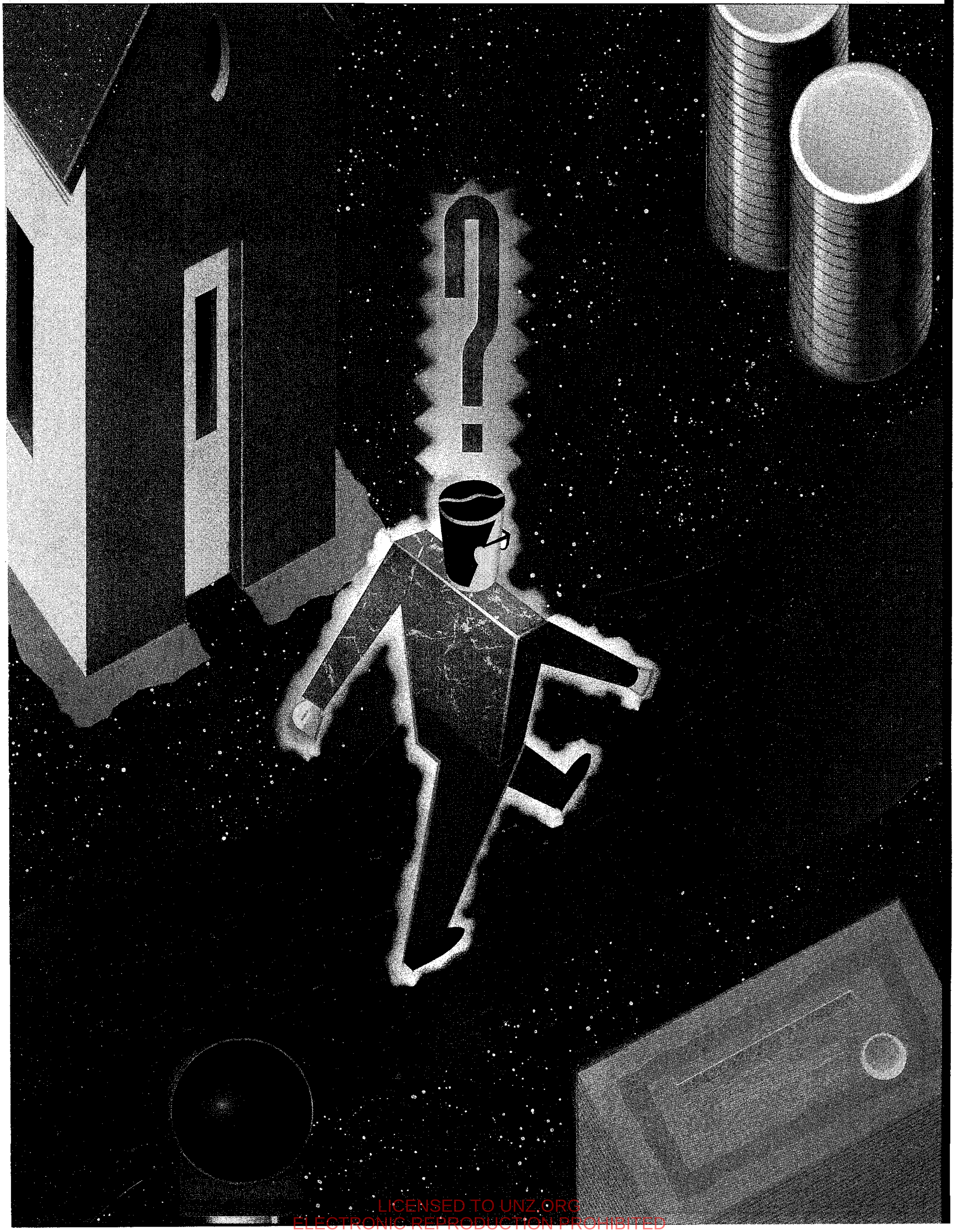

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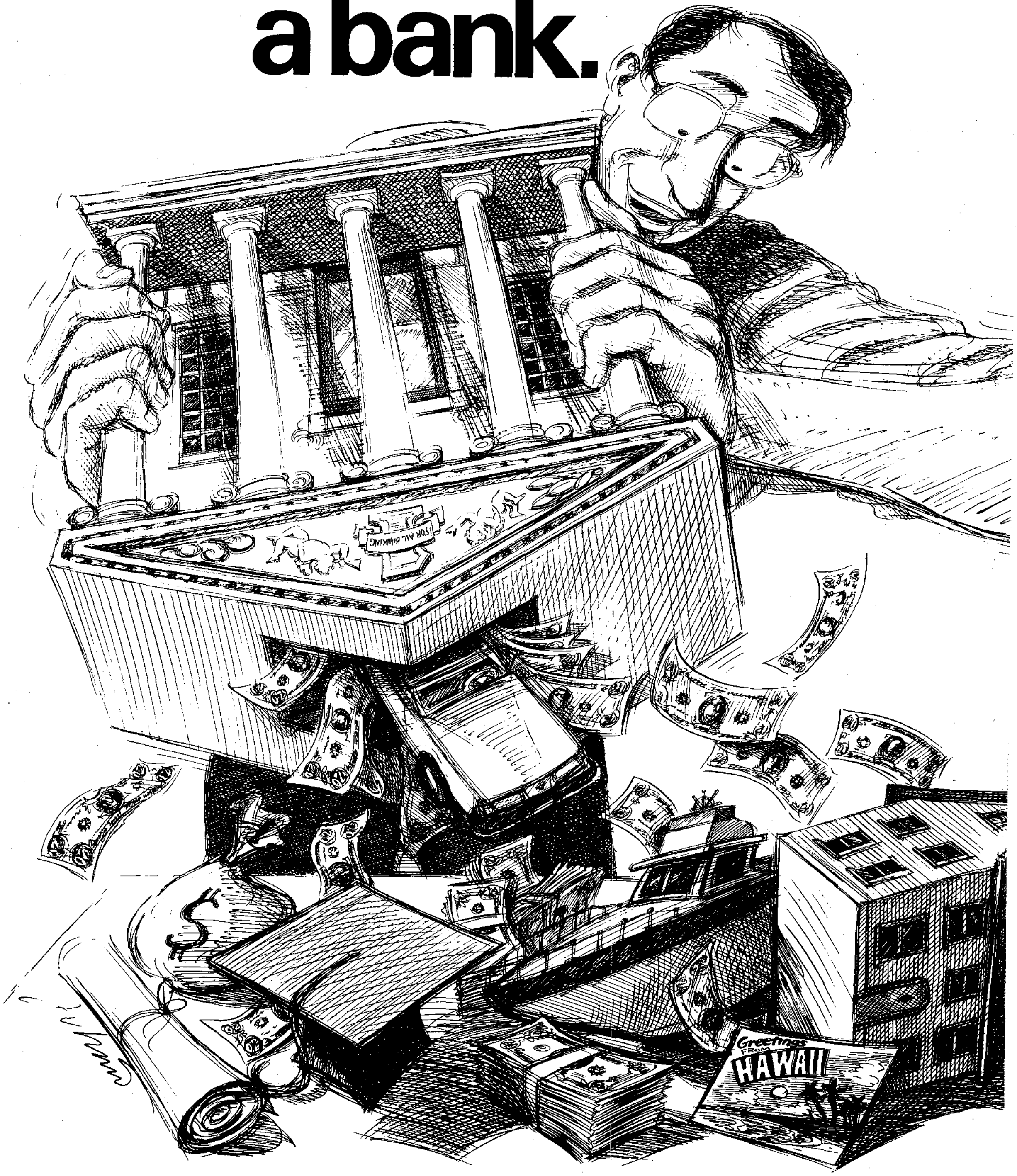
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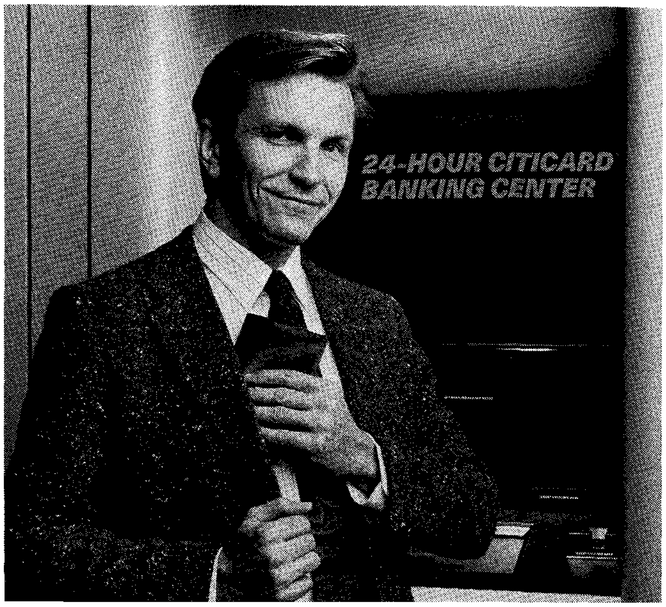

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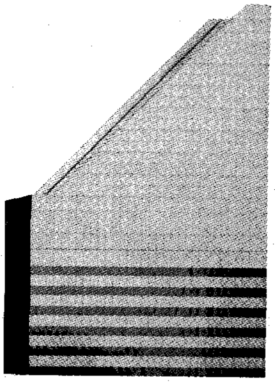

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PERSONAL INVESTMENT GUIDE

INVESTING IN THE NEW ERA

This year marks a turning point for investors. The last half-decade has been a period of almost unremitting optimism and automatic profits. But recent months have been full of uncertainty and financial loss. What's ahead? Even professional forecasters are reluctant to go out on a limb. Many investment pros are telling investors to sit back and wait for the dust kicked up by recent events to settle. That may be good advice. But don't let this time go to waste. Think of it as an opportunity to reexamine the strategies that have guided your investments and other financial decisions in the past.

The financial world has undergone enormous changes during the past five years. This new world is a challenging and dangerous place for investors, so it calls for new strategies. The need for fundamental rethinking was made emphatically clear last October, when the stock market fell more than 500 points in a single day.

"There are events in history that seem to demarcate important changes from one environment to another," says Hugh Johnson, chief investment officer at First Albany Corporation, a brokerage firm. "Financial panics often do that. My instincts tell me that the October decline in stock prices was a watershed. Now, it's time for us to start thinking about the nineties."

BY CLINT WILLIS

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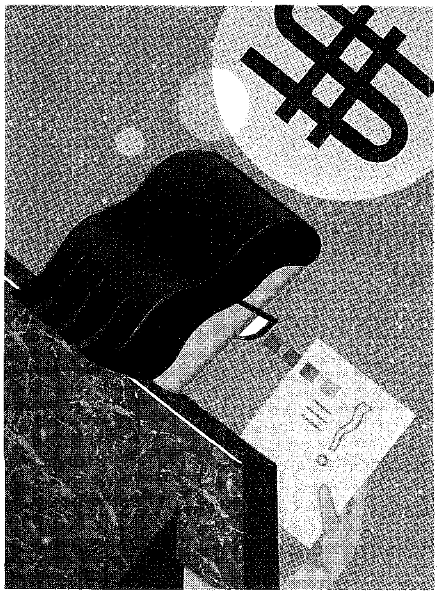
IN THESE UNCERTAIN TIMES, IT'S ESSENTIAL TO DIVERSIFY ASSETS. INVESTORS NEED TO USE EVERY MEANS TO PROTECT THEMSELVES FROM VOLATILITY.

THE NEW VOLATILITY

Volatility means risk. These days, Wall Street offers more of both. It's become common for the stock market to move 50 or more points in a single session. Even the once-staid bond market is subject to wild swings.

More than ever, investors need to use every means to protect themselves from volatility. It's essential to diversify assets among different investments. An investor who holds only one company's stock can lose all of his or her money if the firm goes belly up. An investor who holds a portfolio of eight or nine stocks is better insulated from the misfortunes that can befall a single company.



For some investors, part of the fun of investing is picking the stocks and other investments that make up a diversified portfolio. But choosing and monitoring a portfolio of stocks or other investments is no job for the average investor to tackle alone. During the past several years, the task has become more daunting than ever.

Financial markets have become more complex and fast-paced. Worse, the quality of information about investments has deteriorated, according to John Westergaard, a managing director of Ladenburg, Thalmann & Company, Inc., an investment-banking firm in New York. ''Corporations are less willing to give out information about themselves,'' says Westergaard. ''Managers worry that they will violate insider-trading regulations. There's also more of a sleaze factor. More corporate managers give misleading information about their companies. We've found we can't rely on certain information the way we used to.''

That sort of thing didn't matter much during the great bull markets of the mid-eighties. But it may matter now. ''When the markets were going straight up, fueled largely by credit, it was easy to consider that you knew what you were doing,'' says Owen Quattlebaum, a manager of personal financial services at Brown Brothers Harriman & Company, a private bank in New York. ''But that's changed. Do-it-yourself investing is going to be harder and more expensive.''

ALLOCATING ASSETS

How much money should you allocate to stocks? Bonds? What about real estate and other investments? Questions of asset allocation are often ignored by inexperienced investors. It's tempting to load up a portfolio with today's hottest investments. But investors who yield to that temptation court disaster. If all of your money is in, say, stocks or bonds or real estate, you risk serious erosion of your principal, or worse, by a collapse in one of those markets.

''We have been preaching diversification to our clients as a routine element of personal financial planning,'' says Warren Shine, tax partner at Ernst & Whinney, an accounting firm. ''Not everyone took our advice. The October debacle in the stock market taught many people an expensive lesson. I think in the months and years ahead we'll see a new emphasis on diversification of assets.''

Russell Labrasca, director of national sales and marketing at Prudential-Bache Securities, agrees. ''Emotionalism swept a great many investors into the stock market, which is understandable considering its long, sharp rise,'' he says. ''But people got overexposed, and when the crash came, all of a sudden they wished they hadn't gotten overdependent on stocks. It's one of those things that history teaches us.''

How should you divide your investments? That depends. What are your goals? How much money do you need for retirement, or to educate your children, or to buy that vacation home? How quickly do you need the money? How much investment risk are you willing to take in order to accumulate it?

As a rule, riskier investments yield higher returns—in the long run. But you must be willing to weather sharp ups and downs in the meantime. For example, it is dangerous to invest capital in the stock market if you will need to draw on it within a few years. When the time comes to sell your stocks, Wall Street could be in the depths of a bear market.

Financial planners and other financial-service professionals can help you establish an appropriate strategy for allocating your assets among different investments. You can get free advice if you're willing to trust brokers and financial planners who earn their livings solely from commissions on products they sell to clients. But that advice might reflect their self-interest.

You probably can trust a planner who makes his or her living from both fees and commissions. Many planners will sell you advice, and let you buy your products elsewhere. Fee-only planners don't sell investment products at all, but they tend to charge heavily for their advice.

STOCKS

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''Buy low, sell high'' is the old market dictum. Some brave souls, known as market timers, aim to do just that. But trying to time the ups and downs of the stock market is a tricky business, and the past five years have been hard on market timers.

''Market timing lost popularity during the bull market,'' says Barry Cliff, president of American Financial Consultants, Inc., a financial-planning firm in Silver Spring, Maryland. ''Investors who bought stocks and held them did better through September than the market timers, because the timers had some of their assets in cash during at least some part of the bull market.''

There's no disgrace about lagging a bull market if you make up for it when stock prices drop. But when prices plunged last fall, many market timers were as unprepared as the rest of the world. For example, few investment newsletters that give market-timing advice warned their clients to reduce their stock-market holdings before the collapse.

''I don't think anybody can time the market consistently,'' says Dennis Kelly, a certified

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If you are covered by a retirement plan at work and your filing status is:						
• Single, or • Head of Household **You can take**	Full Deduction	Full Deduction	Partial Deduction	No Deduction	No Deduction	No Deduction
• Married, Filing Jointly (even if your spouse is not covered by a plan at work) • Qualifying Widow(er) **You can take**	Full Deduction	Full Deduction	Full Deduction	Full Deduction	Partial Deduction	No Deduction
• Married, Filing Separately **You can take**	Partial Deduction	No Deduction	No Deduction	No Deduction	No Deduction	No Deduction
If you are not covered by a retirement plan at work and your filing status is:						
• Married, Filing Jointly (and your spouse is covered by a plan at work) **You can take**	Full Deduction	Full Deduction	Full Deduction	Full Deduction	Partial Deduction	No Deduction
• Single, or • Head of Household **You can take**	Full Deduction	Full Deduction	Full Deduction	Full Deduction	Full Deduction	Full Deduction
• Married, Filing Jointly or Separately (and your spouse is not covered by a plan at work) • Qualifying Widow(er) **You can take**	Full Deduction	Full Deduction	Full Deduction	Full Deduction	Full Deduction	Full Deduction
• Married, Filing Separately (even if your spouse is covered by a plan at work) **You can take**	Full Deduction	Full Deduction	Full Deduction	Full Deduction	Full Deduction	Full Deduction

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ALWAYS KEEP SOME OF YOUR MONEY IN CASH ACCOUNTS. IT WILL BE AVAILABLE FOR EMERGENCIES, AND LEAVE YOU IN A POSITION TO TAKE ADVANTAGE OF OPPORTUNITIES WHEN THEY OCCUR.

financial planner and vice-president at Janney Montgomery & Scott, Inc., a brokerage firm. "The ones who got lucky this time will get it in the neck the next time."

Some market timers react to trends in the market. "No one can consistently predict turns in the stock market," echoes Barry Cliff. "We don't look at earnings or the economy to predict stock prices. We let the market tell us where it is going."

But what if the market is misleading? Elaborate computerized systems help timers such as Cliff to spot market trends. But the more volatile the stock market, the more difficult it is to distinguish between a brief correction in stock prices and a fundamental change in the direction of the market. "For the guy who trades, a lot of things don't mean what they used to mean," says Martin Zweig, editor of the *Zweig Forecast*, one of the few newsletters that warned its subscribers of the October stock-market crash ($245 per year; P.O. Box 5345, New York, NY 10150).

Some market timers see the need to redesign their computer programs to account for the market's increased volatility. "The old rules about market cycles still hold," says Henry Gailliot, president of Federated Investment Counseling, Inc., a money-management firm in Pittsburgh. "But volatility makes it harder to follow what is going on. You get these big moves within cycles that may make you think something has happened." Gailliot's solution? "Maybe you just have to study more."

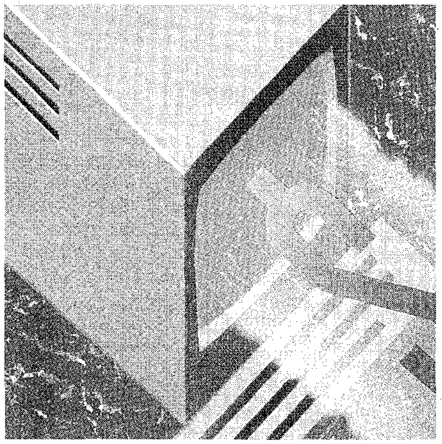
One traditional trading strategy makes sense for long-term investors who want to limit their potential losses. Stop-loss orders tell your broker to sell a stock when its price falls below a specified level. Allow room for the stock to fluctuate—but not too much room. When the market is volatile, as it has been, think about setting "trailing" stop-loss orders at prices 10 to 20 percent below the current prices of the stocks in your portfolio.

Always keep some of your money in cash. It will be available for emergencies, and leave you in a position to take advantage of opportunities when they occur. "Cash is bargain-hunting money," says Kathleen Muldoon, a certified financial planner with Carter Financial Management, a private firm in Dallas that serves individuals and small businesses. "When the markets drop, you can use your cash reserves to acquire assets that will have you patting yourself on the back in four or five years."

LONG-TERM OUTLOOK

By its nature, volatility is a short-term phenomenon. One way to cope with increasing volatility in the stock market is to take a long-term approach to your investments.

Investors confronting new challenges are often best served by old weapons. Dollar-cost averaging is an excellent way to take advantage of the ups and downs of financial markets without taking on the responsibility and risk of market timing. Simply invest a fixed sum in the stock market at regular intervals—say, $250 per month—regardless of how well stocks perform. When stock prices are low, you will buy more shares for your money; when they are high, you will buy fewer. Over the long run, you will most likely end up buying stocks or other financial instruments at discounts from average prices.



A strict dollar-cost-averaging program also protects you from the types of emotional responses that hurt many investors last October. "The people who got hurt were those who jumped on the bull-market bandwagon at the last moment, and then panicked and sold their stocks after the crash," says John Markese, director of research at the American Association of Individual Investors, a non-profit organization in Chicago that provides investment information to its 110,000 members. "Investors who stuck to a regular investment program emerged in far better shape."

How well does dollar-cost averaging work? A study by W.J. Webster Planners, Inc., a financial-planning firm in Baltimore, reviewed 64 months during one of the worst periods in the stock market's history—1929 through 1934. During that period, the market fell 73 percent. But the study found that an investor who bought $100 worth of stocks each month, for a total investment of $6,400, ended the period with $7,157 worth of stock.

BACK TO VALUE

Another proven method for long-term investors in the stock market is known as value investing. As stock prices steadily climbed during the mid-eighties, many stock pickers tossed aside old methods for finding undervalued stocks. Among the rejects was value investing, which had gained tremendous popularity during the 1970s.

Value investors like Warren Buffett, who is also one of the nation's most successful investors, study such signals as price-to-earnings ratios (p/e), book value, and dividend yield to identify stocks selling cheaply. Over the long run, the method has been highly successful. But during the bull market, many normally sober investors ignored the tenets of value investing to chase stocks that were overvalued.

When a stock's price is relatively high compared to its earnings per share, value-oriented investors deem it overpriced. In 1987, price-to-earnings ratios for most stocks hit very high levels. By August, the average p/e of stocks in Standard & Poor's 500 reached 20.62, as compared to an average p/e of 13.55 over the last 37 years.

Likewise, value investors are uncomfortable buying stocks selling at prices that are high relative to their book values—the value of the firm's assets, including property such as real estate and factories. By last summer, most stocks were selling at inflated prices relative to book value.

As stock prices rose, dividend yields—calculated by dividing a stock's annual dividend by its price—fell early last year to levels lower than those during the 1929 stock-market crash. To value investors, that was a clear sign that stocks were too expensive.

In the face of those ominous signals, many investors came up with new reasons to stay with stocks. Some pointed to the Japanese stock market, where stock prices were much higher than here, as evidence that our stock market had further to climb. "People came up with all sorts of ways to stretch the old rules," says Hugh Johnson.

Some professional money managers continued to buy stocks as a matter of job security. "Many portfolio managers have a great deal of pressure on them to be fully invested when the market is going up," says Barry Cliff. "If they put investors' money in cash, they lag the bull market, and that gets them in trouble."

Some investors expect a return to value-oriented investing and other methods that have proven trustworthy over extended periods. "Now we'll see investing brought back to the fundamentals," says Johnson.

NOT-SO-BEAUTIFUL SMALL STOCKS

Five years ago, it was a truism on Wall Street that over the long haul small stocks outperform big ones. During recent years, however, prices for large stocks such as the blue chips that make up the Dow Jones Industrial Average rose much faster than prices for shares of smaller firms traded on the over-the-counter (OTC) market.

Last October, many observers were still waiting for small companies to catch up with the rest of the stock market. That didn't occur. Instead, the bottom dropped out of the market for small stocks. At some over-the-counter firms, market makers—the brokers who match buyers and sellers of stocks in the over-the-counter market—stopped answering their phones. Sellers couldn't find buyers, and many small issues went into nosedives.

The OTC market has always had fewer buyers and sellers than the other markets. As a result, when large amounts of stock are sold at once, it may become hard to find buyers. This liquidity problem may continue to exert downward pressure on the prices of small stocks. "The OTC market is a more dangerous place to be now," says John Westergaard. "The values in the market are greater than they've ever been. I've never seen such value. But the question is, how will these stocks be valued in the future?"

Westergaard still sees money to be made in small stocks. "I can't believe there won't be a flow of money into the market eventually," he says. Others are not so sure. "I'm wondering," says David Dreman, president of Dreman Value Management, Inc., a New York investment firm. "No matter how cheap small stocks are, do you want to buy them if there's no liquidity?"

The 1986 change in the tax law dealt another blow to the over-the-counter stock market. As a rule, investors who buy small stocks reap most of their rewards in the form of capital gains. Small growth firms typically pay lower dividends than more established

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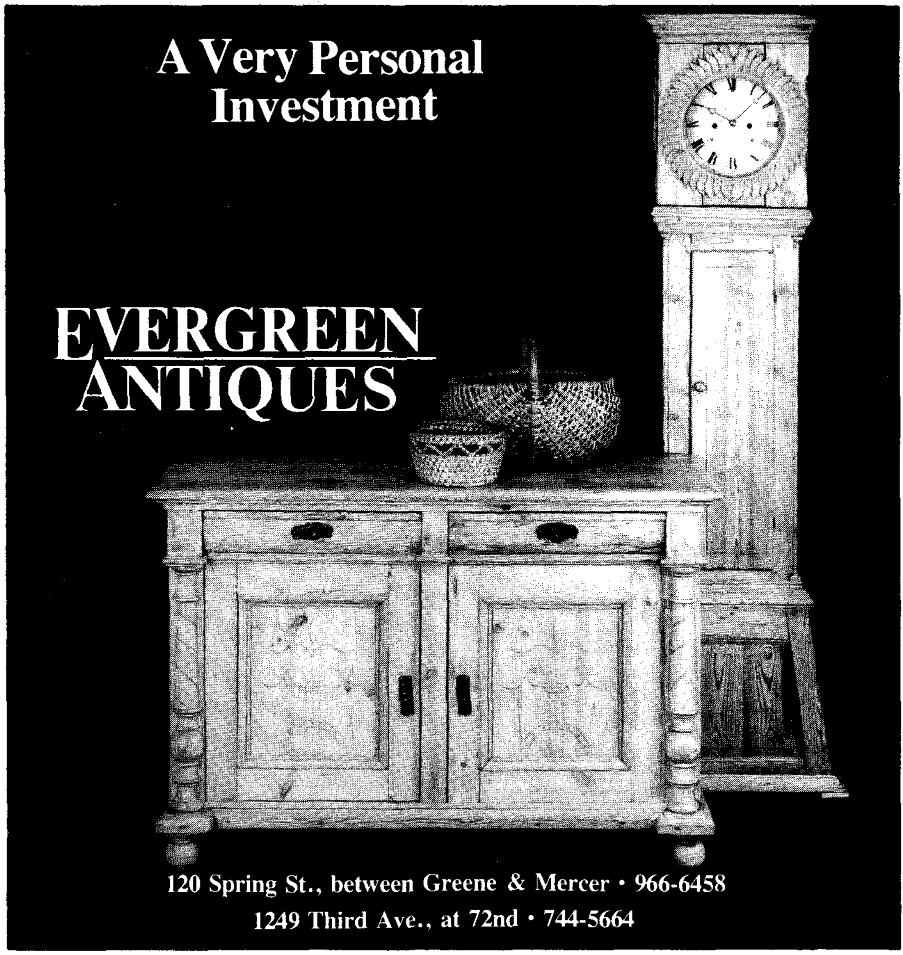
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businesses—the better to reinvest earnings and keep growing. Before tax reform, capital gains were taxed at a lower rate than dividend income. That provided an incentive to choose small growth stocks over those of established firms. But now capital gains are taxed just like dividends.

BONDS

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The investor who wants to buy individual bonds faces an even more difficult task than the amateur stock picker. Bond issues typically sell in minimum denominations of $1,000. Most experts advise investors to hold at least eight or ten bonds from different issuers. That way, if one company defaults, you won't lose your entire investment.

Defaults are rare, but may become more frequent. The buildup of personal, corporate, and government debt during the past five years has some experts worried about possible defaults in the bond market. The risk is greatest in high-yield corporate-bond funds, which buy bonds issued by firms with low credit ratings—so-called junk bonds. Many high-yield municipal bonds also carry some risk of default.

The average tradable bond is less liquid than stocks on the major exchanges. When you buy a bond, fees and markups can eat up a chunk of your potential return. If you try to sell a bond, you will get less for it than large institutional investors who sell in quantity.

Market volatility increases the danger of losing principal in the bond market. "If you were to buy 30-year Treasury bonds and interest rates rose to 20 percent again, and you had to sell, you could lose 40 to 50 percent of your capital," points out Dennis Kelly. To protect yourself from volatility, consider a portfolio of bonds with staggered maturities, using corporate bonds or Treasury issues, along with certificates of deposit.

For example, if you have $100,000 to invest in bonds or certificates of deposit, you might split the money ten ways and buy maturities ranging from one to ten years. Each year, one-tenth of your portfolio will mature and you'll get one-tenth of your principal back—$10,000. If interest rates have risen, the value of your other bonds or CDs will have dropped slightly. But you can reinvest your $10,000 at the new, higher interest rate, boosting your total yield. "You have a predictable stream of income and a cushion against market risk," says Kelly. "I call it the get-rich-slow approach."

MUTUAL FUNDS

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If you lack the time or the know-how to select individual securities for your investment portfolio, you can avoid lots of headaches by turning your money over to a professional money manager. But many private money managers accept only wealthy clients. That's where mutual funds come in. The number of mutual funds tracked by the Investment Company Institute, a trade association in Washington D.C., has nearly tripled since 1982, from 857 to 2,363.

Jumping on the fund bandwagon is a wise move for most investors. As always, mutual funds offer professional money management at an affordable price. But look carefully before you jump. The array of mutual funds is like the menu at a good foreign restaurant: You have plenty of options, but not all of them may be to your taste.

Mutual-fund fee structures have become more complex, as well. Five years ago, investors had two options: No-load funds carried no sales charge; load funds, sold by brokers, required investors to pay an up-front fee, often as high as 8.5 percent. Now, some funds carry back-end loads—fees for withdrawing money from your account.

Fund investors were always subject to administrative and management fees, which vary typically from .68 percent to 1.5 percent of a fund's average net assets. Since 1982, the so-called 12b-1 plan has allowed mutual funds—including the no-load funds—to deduct as much as 1.25 percent of their assets each year to cover marketing and distribution expenses. Over the long run—say ten or twenty years—even minor differences in these various fees can cost or save you a substantial amount of money.

In addition to traditional stock and bond funds, there are several new investment vehicles. Sector funds, for example, buy shares of companies in a particular industry—chemicals, for example. But sector funds are volatile, since the stocks of a single industry often move up and down in unison.

Index funds buy portfolios of stocks designed to equal the performance of particular stock-market indexes, such as Standard & Poor's Composite Index of 500 Stocks. Index funds are primarily a tool of professional portfolio managers, but a growing number of such funds are open to individual investors. During the last bull

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market, index funds tended to outperform most other mutual funds, which in many cases hold more of their assets in cash.

Bond funds have seen by far the greatest growth among mutual funds. Back in 1981, low-risk, money-market accounts yielded 17 or 18 percent. When those rates fell, investors looked for similar high yields elsewhere, and found them in bond funds. Falling interest rates have led to higher bond prices in recent years. But what if interest rates turn higher? Many investors who bought bond funds for their high yields don't realize that when interest rates rise sharply, the value of their investments could decline significantly.

Convertible bond funds have gained popularity recently, and with good reason: Convertibles are less volatile than conventional bond and stock mutual funds. Until the market crashed, convertibles had not had a single down year in more than ten years. In the same period, stocks lost ground in two of those years, and bonds in four.

Lower volatility means lower risk, which justifies lower returns over the long run. Yet convertible funds more than held their own during the past decade. In the ten years that ended last September 30, convertible funds gained 397 percent, compared to a 146 percent gain for bond funds and a 463 percent gain for general equity funds, according to the Lipper–Mutual Fund Performance Analysis, which tracks funds for institutional investors.

A convertible bond can be traded for stock in the company that issued it. When the stock's price rises, the convertible's price follows suit. When stock prices fall, convertible prices decline with them. But convertibles pay higher yields than stocks, so in a bear market, they hold up better than stocks. Regardless of which way stock prices move, the high yields on convertibles offer a steady stream of income.

Until recently, convertibles weren't easily accessible to most investors. In 1979, new convertibles amounted to only $1.2 billion, and with few exceptions, only small, speculative companies issued them. Now, the figure is nearly $15 billion, and high-quality convertibles are easy to find—almost one-third of the companies in Standard & Poor's 500 issue them. Among the funds that buy convertible bonds are the Rochester Convertible Growth Fund (379 Park Avenue, Rochester, NY 14607) and the Dreyfus Convertible Securities Fund (600 Madison Avenue, New York, NY 10022).

HARD ASSETS

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Five years ago, inflation was a hot topic among investors. During the 1970s, when the rate of inflation was high, hard assets such as gold and real estate were the best investments around. Financial assets such as stocks and bonds performed relatively poorly. That changed during the early and mid-1980s, when stocks and bonds generally outperformed real estate and gold by wide margins—in large part due to low inflation rates.

Recently, new inflation worries have surfaced. Those may prove to be temporary. Regardless, every investor should hold some assets that will offer protection should inflation make a comeback. Gold is one good choice. But unless you are an unabashed speculator, don't put more than 5 or 10 percent of your assets in gold. If you decide to invest in gold, stick to bullion or gold-backed certificates. Think of it as an inflation-insurance policy.

LIMITED PARTNERSHIPS

Limited partnerships offer another way to own hard assets. Investors put money into a venture, usually structured around hard assets, in which they have limited liability and in which profits are passed directly to them without being subject to corporate taxes. "When you look at partnerships, most of them own hard assets that will become worth more if inflation picks up," says Robert Stanger, president of the Shrewsbury, New Jersey, investment-research-and-publishing firm that bears his name. Many partnerships also offer high current income. Yields on some real-estate limited partnerships recently were as high as 11 percent.

Tax-law changes have revolutionized the limited-partnership market during the past several years. Private placements—partnerships that are not required to register with the Securities and Exchange Commission—peaked at $10 billion in 1984. Most of the partnerships, which typically invested in real estate or oil and gas properties, were structured to provide deductible losses to wealthy investors. By 1987, only about $1.5 billion worth of private placements were sold, and the new deals were nothing like their predecessors. "The new private placements are set up to provide a cash return and some appreciation," says Stanger. "Tax losses are not the point anymore."

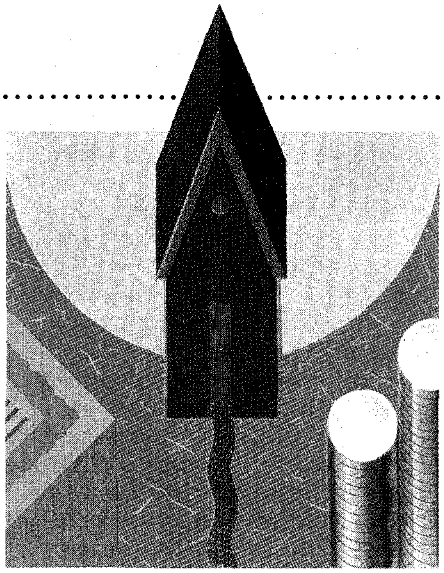
While the market for private placements has dwindled, public partnerships, which register with the SEC and are typically suitable for less wealthy investors, have grown from $8.2 billion to $13.8 billion in sales during the past three years. Many of the new partnerships are designed to provide current income to investors, and involve little debt.

Partnerships now invest in a wide array of industries. "The market was 85 percent real estate and oil and gas in 1983," says Stanger. "Now, that has shrunk to about 50 percent." Other partnerships invest in enterprises to finance leveraged buyouts, new ventures, cable television, radio stations, nursing homes, and the like.

Some observers fear the long-term impact of the tax changes on real estate. "Until 1987, real estate was subsidized by tax breaks," points out Barry Cliff. "When you take away a subsidy on a commodity, the commodity loses value. A lot of people don't realize that they have lost a major reason for investing in real estate. But they will realize it when they sign their tax returns this year. Once that happens, real estate is going to be a very treacherous place to be."

A few tax benefits remain for some investors in real-estate limited partnerships. For example, you can still deduct losses against certain types of income from other passive investments. "People have heard so much about the tax-law changes that they are hesitant to invest if there are any tax losses in a deal," says Warren Shine. "Tax losses aren't as important as they were, but they don't necessarily make a deal unattractive."

The new limited partnerships have a lot to live down. Many partnerships that were sold in the years before tax reform compiled dismal records. Oil and gas shelters formed during the early eighties were badly hit by the decline in oil prices. Fees on partnerships were often extremely high. Some investors were surprised to discover that there was no ready market for their partnership shares. Some lost all the money they invested; others are still wondering whether they will ever recover any of it.

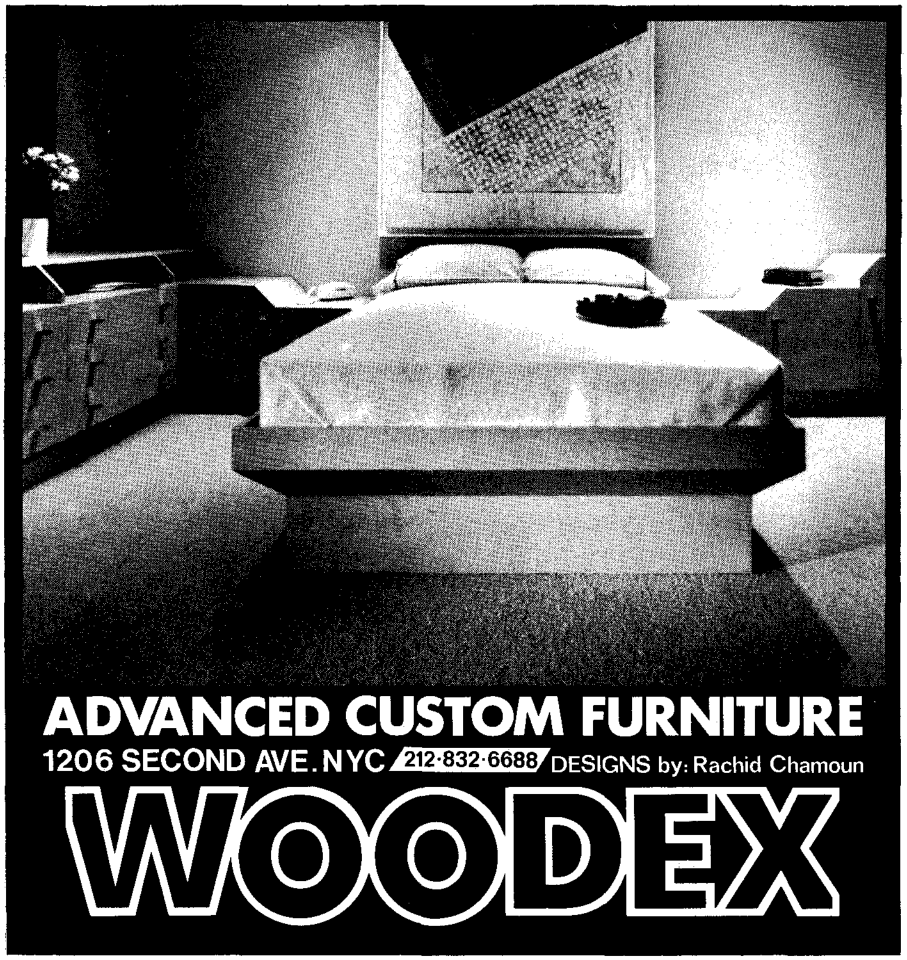


Are the new deals any better? Competition for investors has reduced commissions on partnerships, although the fees are still high compared to fees on other investments. There's another important difference in the new deals, according to Robert Stanger. "Before the new tax laws, some syndicators would exaggerate the value of the assets held by their partnerships. That allowed them to claim larger tax losses as the assets depreciated in value," says Stanger. "Now the prices are more meaningful and fair. You get more assets for your investment."

Are the new partnerships more liquid than their predecessors? A few deals, known as master limited partnerships, trade on the major stock exchanges, but most new partnerships require you to lock up your investment for as long as seven to ten years.

Will the new deals make you money? That depends partly on which one you choose. Before you invest money in a limited partnership, find out as much as you can about the general partner or the sponsor who is putting together the partnership. Does the sponsor have much experience in the field? How have past deals performed so far? Also ask about fees, and compare them to the cost of investing your money in some other vehicle. If possible, have an expert such as an accountant—not the person selling the partnership—review the deal.

Before you buy a limited partnership, consider your alternatives. For example, if you want to own real estate, you could park your money in a real-estate fund. Oil and gas? Why not invest in a sector fund that holds oil and gas stocks? There may be good reasons to choose the partnership instead, but make sure you understand them before you commit your money.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THERE ARE PLENTY OF WAYS TO PROFIT IN THE LONG RUN. BUT YOU MUST HAVE THE DISCIPLINE TO CHOOSE ONE STRATEGY AND STICK TO IT.

FOREIGN MARKETS

These days, investors must be alert to events overseas. "The man on the television every morning tells you what happened to stock prices in Tokyo last night," says Dennis Kelly. "I never cared before. Now, it's one of the guiding factors in many investment decisions."

In this new world, investors must pay closer attention to the arcana of international finance. The October decline in stock prices offered a stark example. As our market fell, overseas markets followed suit, which in turn led to more selling here.

In part, the vicious circle was set off by bickering between the United States and its trading partners over the level of interest rates here and abroad. "We've seen how dangerous it can be if countries don't cooperate in monetary and fiscal policy," says Hugh Johnson of First Albany. "Things can come apart."

In recent years, the United States has come to depend on foreign money to finance its government operations and the economy. For example, Uncle Sam relies on foreigners to buy a large share of the government bonds that finance the deficit. "Ten years ago, the United States still dominated the world economy," says Barry Cliff. "Now, the Japanese are the dictators. They buy one-third of our Treasury financings. Anytime they decide not to buy, we are in deep trouble." In that case, the government would probably have to raise interest rates on Treasury issues in order to attract foreign investors. That's bad for the bond and stock markets as well as the economy.

Why would the Japanese stop buying U.S. bonds? Wall Street and its overseas counterparts worry that the Federal Reserve will have to print so much money to finance the deficits that the dollar could continue to fall even as interest rates rise. That could be the first step toward renewed inflation. "Unless we get our financial house in order, the Japanese may get scared and stop investing over here," says Barry Cliff. The same goes for other foreign investors.

Currency fluctuations have taken on added significance, as well. After reaching historic highs in the early 1980s, the dollar nosedived to record lows. The dollar's prolonged decline had a positive effect on funds investing in securities traded in foreign currencies. However, as the dollar swings the other way, those funds risk posting heavy losses. "I would not go abroad and buy stocks with a very cheap dollar," says David Dreman. He advises investors to keep their money at home in the United States, and to divide it equally between blue-chip stocks and short-term government bonds.

A weaker dollar is good for U.S. manufacturers that export products overseas. But it can lead to trouble. For example, it can antagonize the nation's trading partners, because it reduces U.S. demand for foreign goods. The world does not need a trade war like the one that led to the Great Depression.

What can you do about all of this, aside from writing your congressman? "Ten years ago, all I needed to do was read the *Times* and the *Wall Street Journal* and *Barron's*," says Owen Quattlebaum. "Now, I read things like the *Far Eastern Economic Review*. The average investor is going to have to think about what's happening overseas, and be more sensitive to it."

THE FUTURE

Some investment forecasters warn of a period of reckoning for the good times of the past several years. "I think we're going to go into a period unique in this century," says Barry Cliff. "Americans have been borrowing to maintain their life-style. When you live over your head, you have to pay the piper. Sometime in the next two years, our standard of living is going to drop." To prepare for the time, Cliff advises investors to put 5 to 10 percent of investable assets in gold or gold stocks, 15 to 20 percent in five-year government bonds, and the rest in money-market funds or insured savings accounts.

Other analysts are hedging their bets, in the hope that we will muddle through the current period of uncertainty and emerge in good shape. "This is an incredibly delicate period," says Hugh Johnson. "Investors need to be very careful during the next year or two, because this is such an important transition." Johnson's suggested portfolio: 50 percent in high-quality bonds, 15 percent in cash, and 35 percent in conservative, high-quality stocks with a history of regular dividend payments and a proven ability to continue earning money in good and bad times.

Whatever you do, avoid investment fads. On Wall Street, as elsewhere, the crowd often is right in the short run—and wrong in the long run. There are plenty of ways to be right in the long run. But you must have the discipline to choose one strategy and stick to it through thick and thin. When times change, you can make adjustments. "It's difficult to maintain a long-term outlook when prices rise or fall 30 percent in a day," says Charles B. Carlson, editor of *Dow Theory Forecasts*, a weekly investment newsletter ($175 per year; 7412 Calumet Avenue, Hammond, IN 46324). "But it's more important than ever to be a long-term investor."

Small investors with the discipline to stick to their guns may find themselves in a surprisingly strong position. "Everybody says that the small investor is overmatched," says Carlson. "But he has one advantage, if he chooses to use it. The markets are getting more and more focused on the short term. Long-term opportunities are often ignored by the professionals. Someone with a long-term vision has a real advantage."

How do you keep your head when everyone is losing their money? "I think volatility is going to be with us for a while," says Henry Gailliot. "So if you can't handle 25 percent moves in the stock market, bring your stock holdings down to a level where you can stay reasonably cool and collected."

Above all, stay liquid. That doesn't mean you should keep everything in cash. But keep a sizable portion of your portfolio in assets with ready markets. That way you can move out of investments that are threatened by sudden developments. Choose relatively stable assets such as Treasury bonds, money-market accounts, and short-term CDs.

Almost any conscious approach to investing is better than none. "One reason people don't take action is they don't have a plan," says Dennis Kelly. "There's an old saying: 'If you don't know where you're going, any road will get you there.' But if you're going to Dayton, you don't get in the car without a map."

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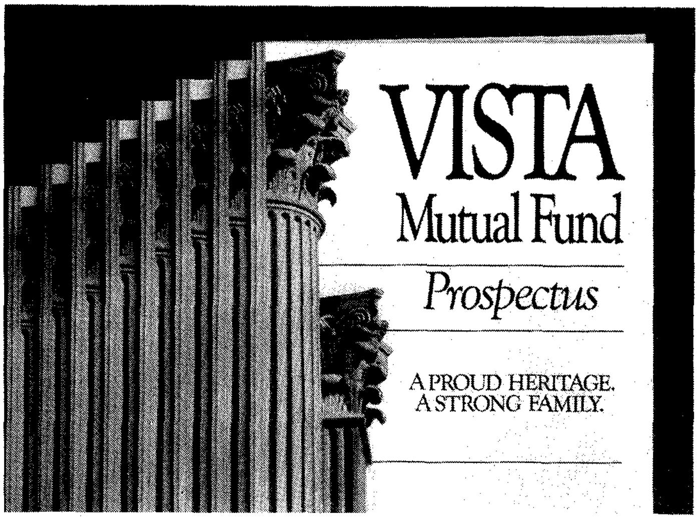

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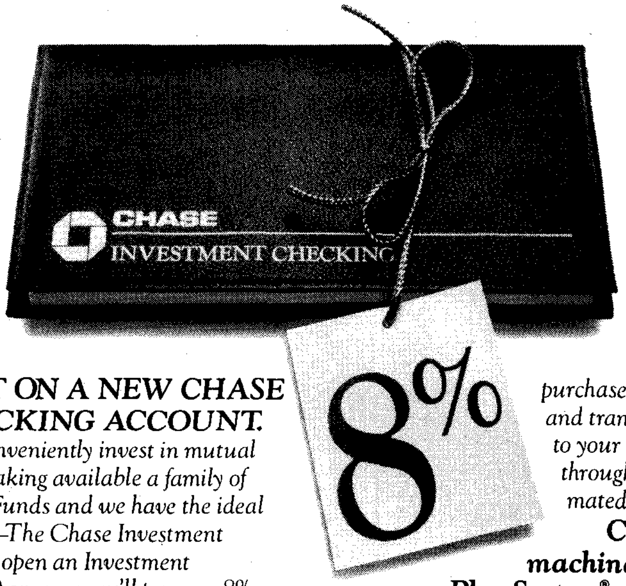

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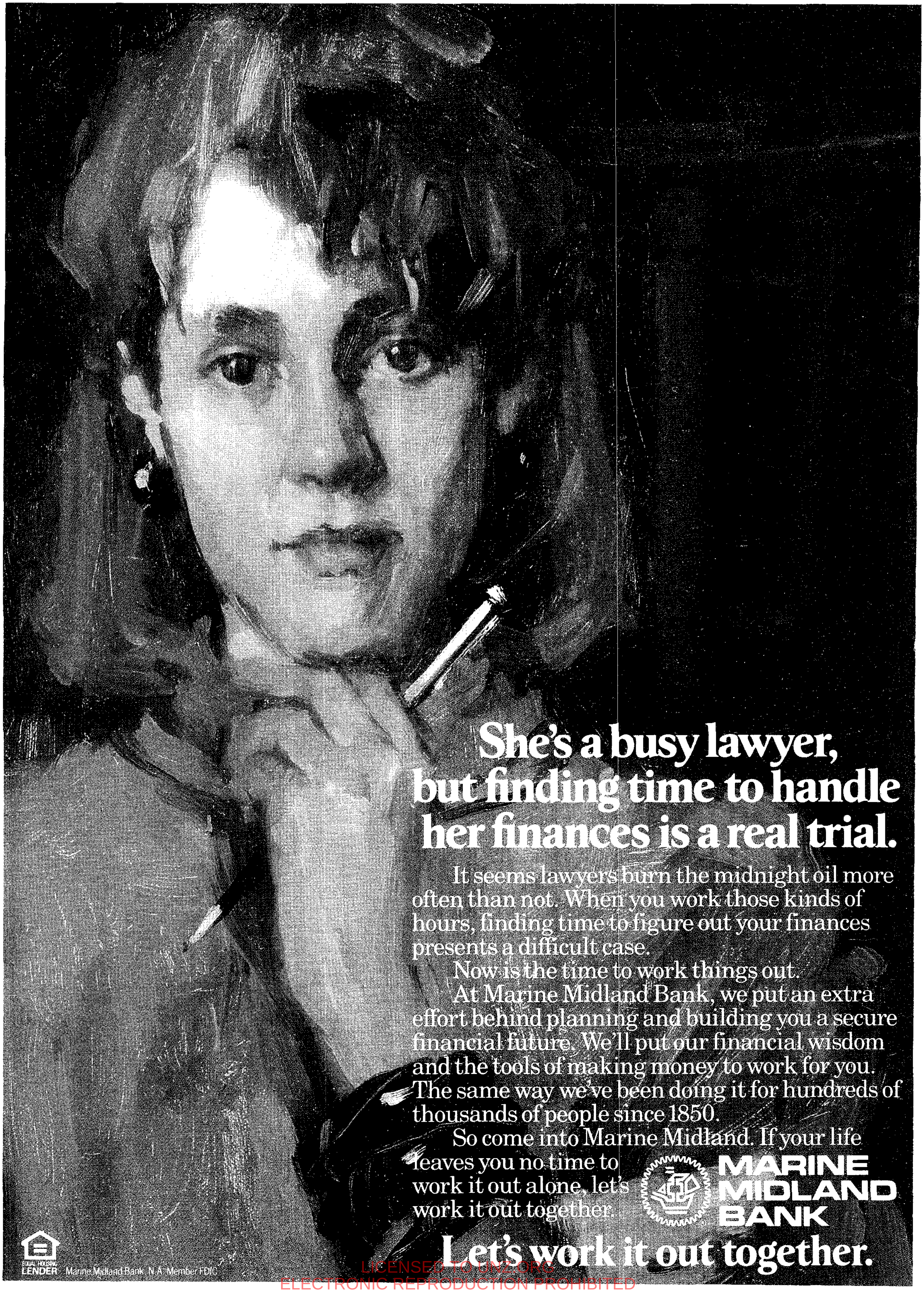

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AS THE WORLD TURNS

"...In *Windmills of the Gods,* Jaclyn Smith's noble globalism is opposed by conspirators on both sides of the Iron Curtain..."

AFFAIR OF STATE: *Michael Moriarty and Smith do Sidney Sheldon.*

YOU'D THINK SIDNEY SHELDON WOULD BE better off sticking to what he knows best—that is, *greed*—but then you'd be as wrong as I was. **Sidney Sheldon's Windmills of the Gods** (Sunday and Tuesday, February 7 and 9; 9 to 11 P.M.; CBS), in which grave questions of American foreign policy, East-West relations, international terrorism, and surplus wheat are made to run around inside the pretty little heads of Jaclyn Smith and Robert Wagner, is more interesting and much shorter than either of the *Rage of Angels* mini-series.

It is necessary first of all to imagine Jaclyn Smith as Mary Ashley, a poli-sci professor at the University of Kansas, who writes articles for *Foreign Affairs* and knows all about the Warsaw Pact. She is plucked up by a tornado of presidential politics, turned into an ambassador, and implausibly deposited in Romania, which sure ain't Kansas. She didn't really want to go because her husband, a busy doctor, had too many previous commitments, but then somebody killed him.

A few words about death in *Windmills:* There's a lot of it in the first 45 minutes, by electroshock in a bathtub in Miami, by doped-up dogs on the grounds of an estate in a country spelled "Chili" (at least on my screen; I don't know why), by an Army truck on a rainy night in Kansas, by a heart attack that had some outside help, and by a TV set that explodes all over a Washington *Post* reporter.

Then for an hour or so nobody dies, until shots ring out in a Bucharest park, after which we get stabbing, defenestration, suicides by pistol and poison, and a bomb in a limousine abandoned by its blonde chauffeur. This seems to me to be an agreeably wide range of choices on the mayhem menu, and I haven't even mentioned the Fourth of July fireworks.

Mary isn't as funny as Clare Boothe Luce, whom Ike appointed to Italy, or John Kenneth Galbraith, whom Jack appointed to India, but she does believe in a Common Market for all the nations of the world, and a détente-minded U.S. president (Michael Moriarty) wants her to get chummy with the bloody-minded president of Romania (Franco Nero), whose name, oddly, is Ionescu instead of Ceauşescu. They're opposed in this noble globalism by conspirators on both sides of the Iron Curtain who've already wasted Aldo Moro, Olof Palme, Anwar Sadat, and Indira Gandhi, and who meet in places like Tbilisi and Marrakech to listen to Ian McKellen foam at the mouth.

Nor can we be sure that Madam Ambassador's second-in-command in Bucharest, Mike Slade (Robert Wagner), is really on her side, and we have to wonder, too, about the French doctor (Christopher Cazenove) who's already in her bed. David Ackroyd, Ruby Dee, Jeffrey DeMunn, Ari Meyers, Jean Pierre Aumont, and (especially) Susan Tyrrell also emote without fear or favor.

What makes *Windmills* work is a subdued Smith—for once not filmed through a coat of shellac and a yard of yashmak; a laid-back Wagner, who may be getting a little too soft around the chin and tummy edges for his acrobatics in the last reel but who sort of snorkels his way through the ambiguities; a nifty triple cross; brisk direction by Lee Philips; and, praise the Lord and pass the popcorn, some clever continuity, which is against all mini-series rules. I'm not saying Sidney Sheldon is suddenly a threat to such specialists in baroque paranoia as Robert Ludlum and Lawrence Sanders, but he rakes these leaves with shameless zest.

JOHN THAW AS **Inspector Morse** (*Mystery!;* Saturdays, February 6 to March 12; 9 to 10 P.M.; Channel 13) will take some getting used to unless you're familiar with the Colin Dexter novels from which Morse is lovingly derived. He's worth it.

He's a chief inspector, Homicide Division, in Oxford, no less, and can therefore be counted on to read T. S. Eliot, quote Latin, and listen to Mozart. But he's certainly not the gentleman-blue-blood detective we expect from British television.

He drinks to troubling excess, his middle-class soul's unshriven, and his sex life is a mess. (The women with whom he falls in love, like a clumsy bear, tend to go to jail or find themselves hanged.) Nor is his Oxford all that lofty-minded or twelfth-century quaint. He walks the modern and seedier side streets, where there isn't any literature.

Thaw as Morse is coarse and *needy.* His face, in church or pub or bedroom, is a sad aerial photograph of craters after some unguessable blitz of the emotions. He has to solve a crime of which he himself is suspected and to think about adultery, blackmail, and incest ("The Dead of Jericho"). Or he must connect the cyanide poisoning of a deaf man to Middle Eastern oil politics and a corrupt bureau of examinations for foreign students and a dirty movie to which everyone seems to have gone at different times ("The Silent World of Nicholas Quinn"). Or he's obliged to figure out why so many people are dying, including the choirboy, in the same church, and whose body it was, really, in the first coffin ("Service of All the Dead").

Of these three episodes of morose Morse, the last is best—as if *film noir* had decided to visit the Middle Ages and put on a bloody show with an organ, a bell tower, and a crucifix. Perhaps because by then, like Detective Sergeant Lewis (Kevin Whately), we've accustomed and addicted ourselves to his passionate flaws as well as his quirky brilliance, but also because we've spent so much time looking at odd-angled aspects of the action, in plate-glass windows and rearview mirrors and shiny surfaces of wood or metal, dismembered and reversed, that consciousness itself seems fractured.

And if by then you've come to care for Morse as I do, read the novel. At the end of the book, the same thing happens to Morse that happened to Sammy and Rosie.

In brief: WHAT HAPPENS TO MORSE ALSO happens to Natalie on **The Facts of Life** (Saturday, February 6; 8 to 8:30 P.M.; NBC). She makes it with Snake for "the first time," and about time. She's 21, after all, and they've been keeping company for a year. If I remember rightly, Natalie's the writer, so she needs the experience, whereas Jo (my favorite) is the tomboy and Tootie's the black one and Blair's the bubblehead and now there's an Aussie, Pippa, although I don't know why because I haven't watched this sitcom since they all went last year to Australia for an hour and I wondered whether an actress as talented as Cloris Leachman could possibly be paid enough money to waste herself as den mother to these space cadets.... Has anybody looked instead at **Frank's Place** (Mondays; 8:30 to 9 P.M.; CBS), a sitcom—mysterious, suggestive, socially textured, and nervously funny—for adults?... If you missed Jackie Mason's one-man show on Broadway, **The World According to Me,** and actually regret it, there's a one-hour version on HBO starting February 6 at 10 P.M. His timing is so wonderful, it got him a car commercial; the jokes are so old and ethnic, Queen Victoria might have been amused. ■

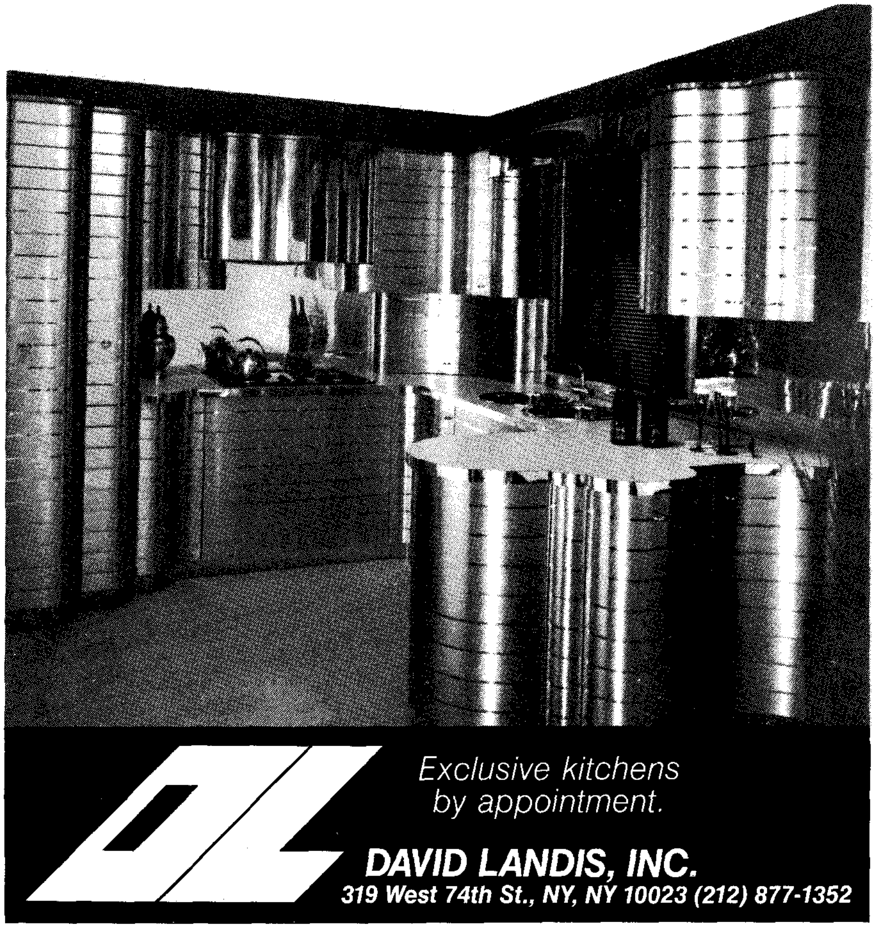

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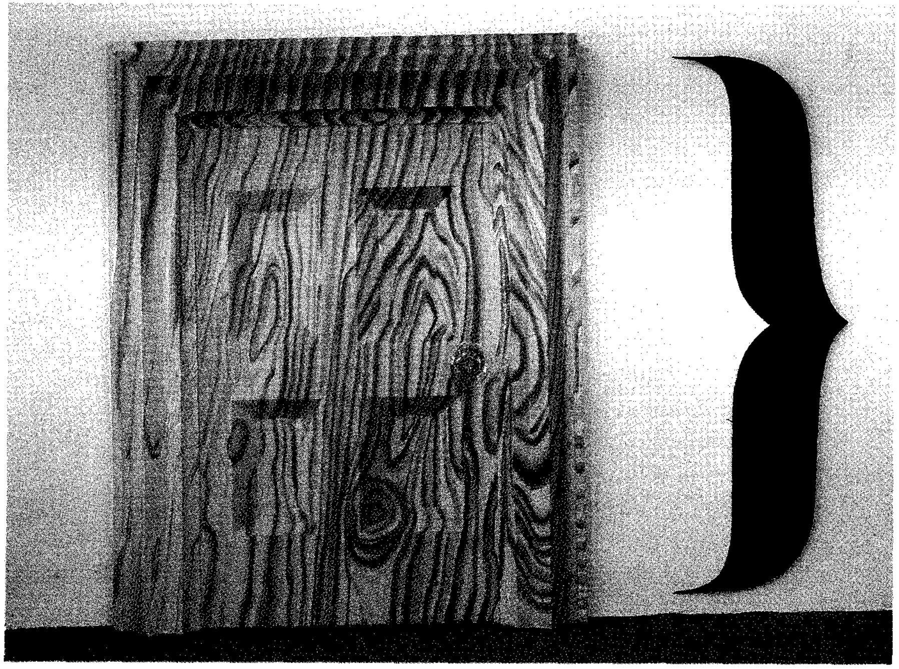
TABLE TURNING

"...Richard Artschwager converts Formica into pseudo-functional 'furniture' whose literal existence must be grappled with..."

PRESCIENCE IS A CURIOUS THING—YOU never know whether you've got it until the day it seems almost out of date. By staying his particular course throughout his mature career, **Richard Artschwager** has anticipated the late eighties for about a quarter of a century. Now that his time has arrived, his ideas look unsettlingly familiar, appearing as they do in much-reduced form in the work of younger artists who don't always know they have ventured into the territory of a master.

Artschwager's current retrospective at the Whitney is, paradoxically, almost too late. It suggests recent art-world fixations: images that replicate cheap newspaper photographs; *faux*-wood-grain Formica, used for its sly plastic slickness; and furniture turned into pushy, edgy abstract kitsch. Yet *Portrait II,* a pseudo-wood chest of drawers with a "mirror" of bright yellow Formica—an amusing object that continues to hold its charge—dates from 1963, when a good chunk of New York still believed in Abstract Expressionism.

Artists make their art, and the rest of the world then has an obligation to understand it. Artschwager had to wait until the postmodernists and neo-conceptualists discovered the lingering seductions of simulation: The thing that isn't quite what it seems (and that simultaneously points somewhere else) becomes the visual equivalent of the coded meaning systems of modern consciousness. Artschwager has a favorite word, "instruction": The artwork instructs the viewer, who can wrap this package of information with whatever loose ends of insights are available. Artschwager's advantage over the Johnny-come-latelies is that he packs these nutcracker witticisms into the actual artwork. Unlike the propositional arguments of the neo-conceptualists, who then have to surround their work with a scaffolding of text, Artschwager creates a substantial object that can exist as art while at the same time insinuating itself into your consciousness, whispering there disturbingly.



ARTSCHWAGER IN WONDERLAND: *The trompe l'oeil* Door}.

There is, for instance, an Alice in Wonderland door—dryly titled *Door}*—on the fourth-floor wall facing the Whitney's elevators. Made of wood, it is coyly painted to suggest grandiose Formica graining, a bit of fancy trompe l'oeil that neatly reverses the American fixation on truth-telling exemplified by John F. Peto and William M. Harnett—this door gleefully and openly lies. The handle is a glass bubble that invites you to grasp it, or perhaps to peer through it; in either case, you can do so only in your imagination, since the vector of your intentions is deflected by the wall. To the right of the door is a black twist of wood that, says Artschwager, could be almost anything —a whale fin, for instance, or a typographical bracket. That's its shape; its function is to point. The door points through the wall; the bracket aims contrarily *along* the wall. Your attention, captured by curiosity, finds itself at the mercy of a traffic cop.

Artschwager has occupied an anomalous place in American art. He emerged in the early sixties, fully formed—an American original like Simon Watts, H. C. Westermann, or Joseph Cornell—and already attached to a functioning intellectual position. In New York to study on the GI Bill in the fifties, he decided, according to Richard Armstrong, curator of the Whitney show, to avoid both the New York School and the School of Paris, which seemed to him to have already said everything worth saying. He made his living turning out custom furniture until the early sixties, when he finally came across art that interested him—particularly Mark di Suvero's massive assemblages of I beams and scrap wood. By the time Artschwager decided to make his own art, he was so bored with real wood that he picked up scraps of Formica lying about his woodworking shop.

Wood-grained Formica is both a real substance (plastic) and an *image* of a real substance (wood). It is, in other words, both object and subject—one, moreover, that implicates modern society in a moral lapse by its simple, déclassé disingenuousness. On the fringes of the Pop movement, Artschwager never exactly fit in with the group of artists who made art out of mashed-up cultural icons. He was, instead, more of a proto-conceptualist, a homespun philosopher fascinated with issues of identity and difference. *Description of Table,* 1964, is both a square box covered in Formica and a map of a table with a white fabric-grained tablecloth. *Triptych II,* from the same year, is a brown wood-grained-Formica-covered panel hinged at either end, much like a real altarpiece, though the view in this

Photograph by Dorothy Zeidman, collection of Martin Bernstein.

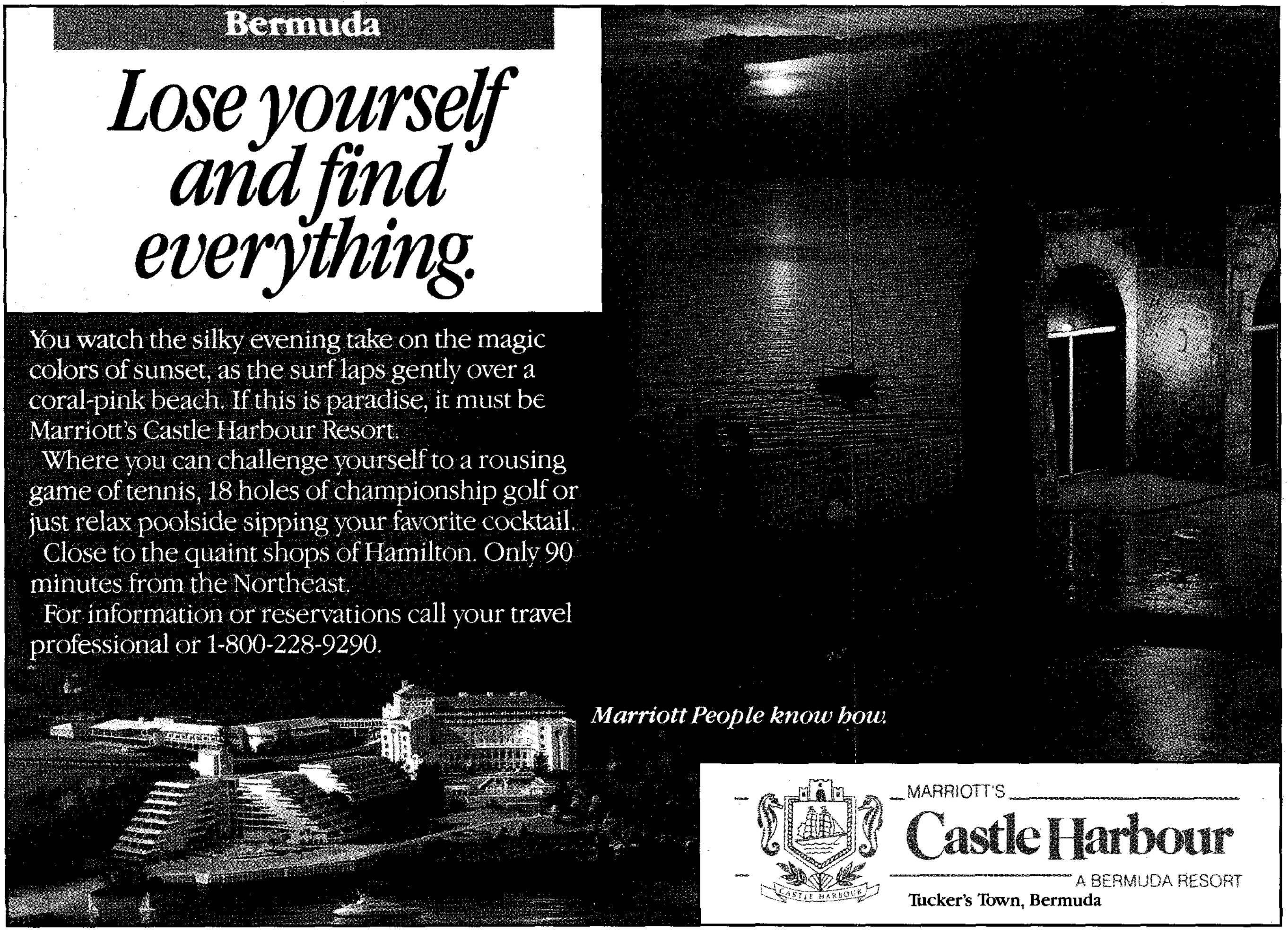
"...Holt Quentel is the standout in two group shows. In another good SoHo debut, Chris Costan is also headed somewhere..."

case is the same on either side. The joke is completed in the mind of the viewer, who supplies the information that turns the object into a proposition (or, more accurately, a preposition).

The sculptures from the eighties are grander and more baroque, but not markedly different from *Portrait II.* Artschwager's paintings have deviated even less: From the moment he realized he could paint on Celotex, a textured-fiber wallboard, he has used it to give instant grain to his pictures, which are themselves models of banality borrowed from newspaper photographs, or even more banal drawings he does himself.

Robbing the medium of its denatured and dematerialized imagery is another favorite late-modern conceit. Perhaps there are artists who do it as well as Artschwager, but nobody does as much with sculpture—with ersatz objects that arrive at their full identity only when presented to the mind. Younger artists who use Formica have tended to rely too much on the material's ready-made ontological slipperiness—letting the material do the talking. Artschwager does it better because he converts Formica into pseudo-functional "furniture" whose literal or physical existence must be grappled with at the same moment that you try to figure out what it means. Existence and meaning are, therefore, separate but connected. How separate and how connected? Sort that one out and tell the rest of us. In the meantime, Artschwager's deceptively simple, conceptually thorny objects gleefully prod the soft spots in the discussion. (945 Madison Avenue, at 75th Street; through April 3. Catalogue: hardcover, $40; paperback, $22.50.)

Holt Quentel IS A 26-YEAR-OLD ARTIST who came from nowhere and arrived at somewhere in a remarkably short time. She is the standout in two group shows, particularly at Stux Gallery, where she exhibits a much-aged tarpaulin bearing a single blue-and-black letter, *Blue P*—a riveting work whose impact is much greater than the sum of its explanations. She fights to hold her own in that conceptual labyrinth of an exhibition "Media Post Media," at the Scott Hanson Gallery—but she succeeds. Quentel claims her ground between Jasper Johns and Julian Schnabel. She begins with bare canvas, then converts it into a timeworn tarp by sewing, painting, washing, fraying, and puncturing it. The appearance of agedness, in other words, is a fiction exploited for its dramatic potential. A single emblematic letter or symbol supplies the image but also amplifies the drama, in a way that defies Johns's cool nonchalance. Yet, by comparison with Schnabel, her works have a reticent confidence that makes his art seem even more bombastic. Her paintings are both bold and subtly haunting—banners of a lost war. Watch her. (Stux: 155 Spring Street; through February 6. Hanson: 415 West Broadway; through February 9.) In another good SoHo debut, **Chris Costan** offered paintings erupting with sci-fi inventiveness—looser, less image-bound, and more advanced than the earlier works she used to show on Avenue B. She, too, is headed somewhere. (Germans van Eck, 420 West Broadway; closed.)



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WHAT PRICE MAJESTY?

"...A problem for *Phantom* is that so much dramatic and musical pastiche tends to push the entire work toward the put-on..."

TO LOOK ON THE BRIGHT SIDE FIRST, **The Phantom of the Opera** is a terrific technical achievement. If you want scenery and costumes, sight gags and sight thrills, they're all there—$8.5 million worth of them—on the aptly named Majestic stage. And who doesn't want to see candles sprout all around an underground lake (even if it does not make technological sense) and a giant chandelier almost crash onto the audience below (even if it looks more like a giant balloon changing courses in midair)? It is good, mindless fun, and costs less than a trip to Disney World. One of the Phantom's ominous lines runs, "Remember, there are worse things than a shattered chandelier!" Quite. The question here is, are there better ones?

Maria Björnson's costumes are plentiful and lavish, and in surprisingly good taste. Her décor is equally copious, always cunning and sometimes compelling, even if it is not so painterly (e.g., Christian Bérard) or sculptural (e.g., Theo Otto) as great scenery can be. But it is scenery that performs stunning tricks, and in a much nicer setting than the circus. The lighting, by Andrew Bridge, slithers expertly from bewitching to spooky. And there is the direction of Harold Prince, sometimes buttressed by the musical staging and choreography of Gillian Lynne, to provide stylishness and razzmatazz, ingenuity and wit.

The only areas in which *The Phantom of the Opera* is deficient are book, music, and lyrics. To be sure, the 1911 potboiler by Gaston Leroux, on which the show is based, had a solid theme in the Monster's impossible love for the Girl, which served both fairy tales and authors as diverse as Victor Hugo and Gerald Du Maurier tidily. If it's not so romantic as Beauty and the Beast, not so epic as Esmeralda and Quasimodo, not so suggestive as Trilby and Svengali, and not so titillating as Sarah Brightman and Andrew Lloyd Webber, it is nevertheless within strumming distance of the heartstrings. But the way Richard Stilgoe and A.L.W. have adapted it, it is hard to follow and harder to care about: Tonto and the Masked Man generate as many sparks as the chorine Christine Daaé and her Phantom. There is nothing here to make us care whether this Keane oleograph of a Christine ends up with the horribly disfigured sub-Mandrake the Magician Phantom or with the clothing-store-dummy Vicomte Raoul de Chagny. Lacking are genuine emotion, sensitivity, soul.

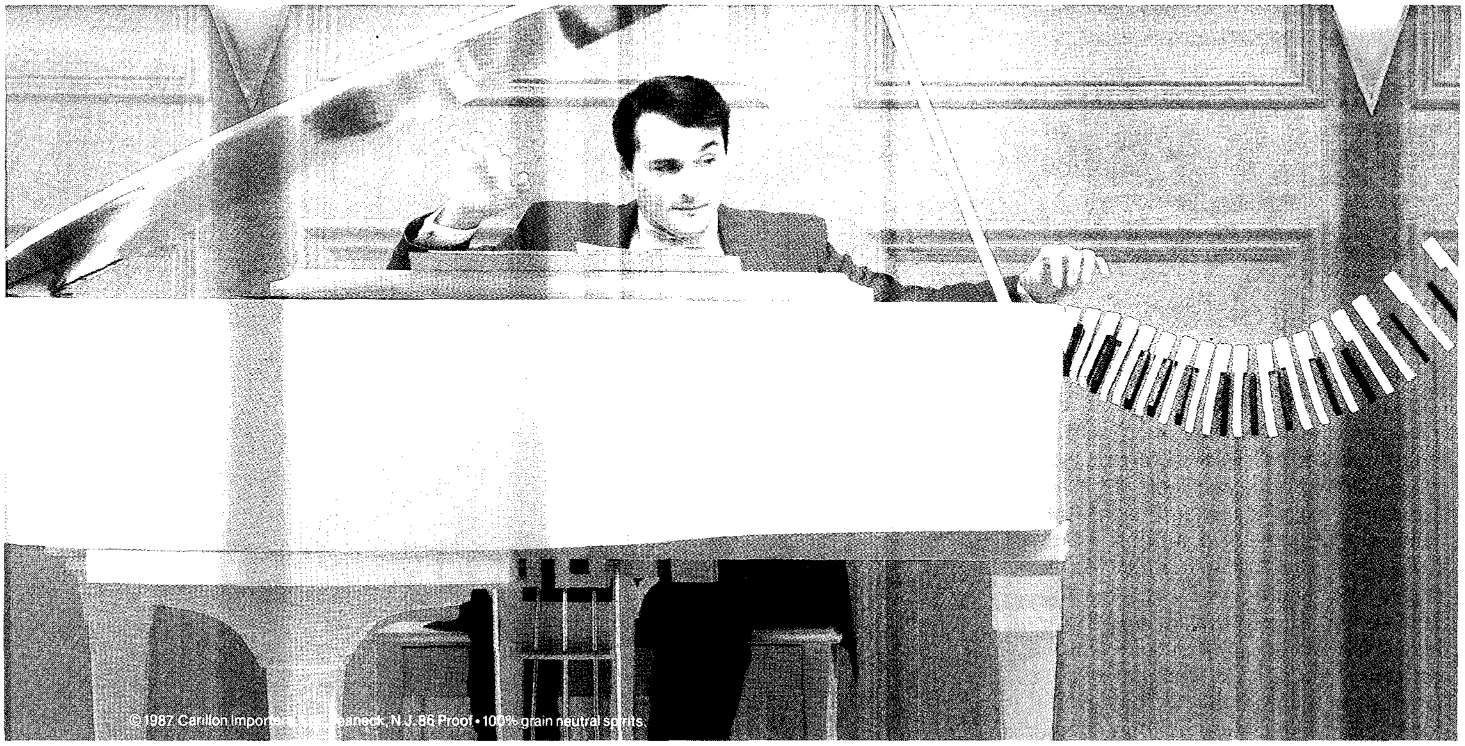
BEWITCHED, BOTHERED, AND BEWILDERED: *Crawford and Brightman underground.*

The lyrics, by Stilgoe and Charles Hart, are as good as your average rock lyrics. They are mostly on the level of "You'll curse the day you didn't do/ All that the Phantom asked of you." Or, more unrhymed but no more original, "Share each day with me,/ Each night, each morning...." And then, regrettably, there is the music, made up in equal parts of syrup, saccharin, and synthesizer. It's not so much that Lloyd Webber lacks an ear for melody as that he has too much of a one for other people's melodies, especially Puccini's. The result here is a fourfold mixture: disco, operatic parody, attempts at genuine opera (mostly *Turandot* and *Manon Lescaut*), and soup. The critic John Rockwell thinks that A.L.W. is the chap to bring off the wedding of musical comedy and opera, but some marriages are better left uncontracted: Can you imagine the nuptials of Neil Simon and William Shakespeare?

The additional problem for the book, score, and choreography is that the inclusion of so much dramatic, musical, and balletic pastiche tends to push the entire work toward the put-on—an intermittently witty parody of opera, ballet, and classier musicals. The thing that Lloyd Webber, with his classical-music background, seems most to lust for is to be taken seriously as a composer, but, on the evidence in thus far, I predict that Gershwin and Rodgers, let alone Puccini and Ravel (another of his magnets), have nothing to fear from him.

But back to the confusions of *Phantom*. The show strives for a protagonist simultaneously a brilliant scientist, a master magician, and a suffering, all-too-human monster. To say nothing of credibility (how many chandeliers' worth of disbelief can we suspend?), there is the simple clash of these aims to inhibit any identification. If you never know whether to admire the hero's scientific acumen, be tickled by his magicianly razzle-dazzle, or feel pity for his miserable condition, you're likely to end up not feeling anything. The obvious clue is the not-so-minor character of Meg, the *rat d'opéra*, who serves no better end than to fulfill whatever disparate and trivial purpose the moment spews up. Similarly, the scenery subserves mostly adventitious, tricksterish needs, as when the gilt figure atop the Opéra's proscenium is lowered a few feet when the action shifts to the

Photograph by Clive Barda/Woodfin Camp.



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NOTHING ATTRACTS LIKE THE IM

CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM INDOC

roof, and an object still within the sight lines is needed for the Phantom to pop out of. But any illusion of a façade is shattered.

The best things about *Phantom* are its balletic and operatic spoofs, but even they are too numerous, too long-winded, and not quite inventive enough. Prince's pacing and stage pictures, however, work handily, although the director is not quite so successful with actors. Michael Crawford, the Phantom, proves again that he is an agile and graceful performer who uses his body, hands, and speaking voice to good effect. That it is scarcely a singing voice does not much matter in a show so tinnily overmiked that it seems to be issuing from an opera-sized can of sardines. And an actor is severely limited if much of his face is covered by a mask or monster makeup; on film, with close-ups, one eye and half a mouth can still do things; on stage, they can only get lost.

Sarah Brightman, as Christine, contributes mostly a dazed waif- or clown-face, a voice that ranges from pleasantly amplifiable to unpleasantly amplifiable, and an acting ability that remains totally masked from view. Her casting is the triumph of uxoriousness over common sense. In supporting roles, Judy Kaye, Cris Groenendaal, and Nicholas Wyman do nicely (but David Romano doesn't); as the dashing Vicomte Raoul, Steve Barton would carry the fashions in Macy's window better than he does his role. None of this is to say that on some mundane level *The Phantom of the Opera* can't be enjoyed, but it helps if you go expecting the best little opera house this side of Paris rather than, say, *Guys and Dolls.*

WHAT PETER BROOK MAY LACK IN DEpendable artistry, he very nearly makes up for in shrewdness. The good thing about his mounting of **The Cherry Orchard** is that neither his sundry quirks nor his sporadic clevernesses get in the way of Chekhov, so that BAM is now offering, shortcomings be damned, an honorable incarnation of a great play. I regret Brook's decision to race through its two-and-a-half-hour duration without intermission, thus making immoderate demands on the audience that would never have occurred to the author. I think that the passage of time and a delusory change of direction in the action are felt more acutely if there is an interval at least at the end of Act II; the human behind, after sitting on those Spartan seats, would also be grateful. But Brook is clearly a director who wants the audience to suffer for their (his?) art.

I realize, further, that elaborate scenery would suit neither Brook's traveling company nor his concept of a deep and wide acting space. Very well, but even so, I am dubious about using only a few sticks of scenery (mostly screens) and keeping even that celebrated bookcase illogically under wraps most of the time Gaev is apostrophizing it. More problematic is the covering of the entire large stage with the fancy Persian rugs Brook is so fond of, as if the action took place in an Einstein Moomjy showroom. This is especially troubling during the outdoor act, and deprives the closing one, despite a partly rolled-up carpet, of the feeling of emptiness Chekhov wanted.

Still, these matters are more or less compensated for by Brook's imaginative blocking and subtly shifting tempos, as well as by Chloë Obolensky's elegantly understated costumes and Jean Kalman's correspondingly delicate lighting. It is equally heartening to report that Elisaveta Lavrova's translation feels idiomatic and unfussy, and rolls as neatly into the ear as one of Gaev's imaginary billiard balls into the designated pocket. If Charlotta's magic tricks are more amateurish and amateurishly executed than usual, that does not harm the scene. And that the music is sparing and apposite is a further blessing. Where I do have real difficulties is with some of the performances and some interpretations—the two being, of course, things apart.

The problem is, first, linguistic. It grates on my ears to have an extremely

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close and similar pair of siblings in which the brother, Gaev, has a thick, sometimes barely scrutable Swedish accent, while the sister, Lyubov, has a high British one. Add to the distress a basically lackluster Yepihodov (Jan Triska, whom I have yet to see give a good performance) with a heavy Czech accent. Firs is redolent of New England, Pishchik is from Chicago, and Anya sounds plebeianly New Yorky. Lopakhin is altogether too American; but Charlotta, who is German, speaks mid-Atlantic English. This would matter less if the play did not call for homogeneity and close-knit ensemble acting.

More dubious yet is Brook's insistence on monochromatic, or monolithic, characterizations. So, that fine actor Erland Josephson turns Gaev into a mere defeated baby, whereas the part can be much more interestingly played with surface luster and bravado, and the lost child gradually peeping through. Likewise, Natasha Parry (Mrs. B.) plays Lyubov with the right faded good looks and intense theatricality, but all too much on the same note of near-unchecked hysteria. The perpetual student, Trofimov, is a naïve idealist, but Željko Ivanek (in his first unexciting performance ever) never lets him achieve his modicum of visionary dignity. Varya, whom Chekhov himself described as a fool and a crybaby, is played by the too handsome Stephanie Roth too grandly, almost for tragedy.

That always reliable actor Brian Dennehy is made to take Chekhov's description of Lopakhin too literally, and waves his arms about as if trying to fly into the flies. And he is allowed to stray too far from his solid decency when he grovels on the floor toward Lyubov's hem or, elsewhere, becomes excessively mean. Linda Hunt (Charlotta) is a painfully repetitious actress, always flashing the same superior smile and extruding the same genteel orotundity. But the one rotten performance is the Dunyasha of Kate Mailer (Norman's daughter), who mugs and simpers and seems forever on the verge of petit, or even grand, mal.

On the other hand, though he doesn't quite convey a man of 87 years, Roberts Blossom is an irresistible Firs, moving in his very straightforward way of fussing over his master. David Pierce, whose limpness and pallor I have deplored on other occasions, here manages to make his atypically pasty-faced, more smarmy than arrogant Yasha absolutely right. And Mike Nussbaum gives us a thoroughly diverting Pishchik, as likable as obnoxious, the actor's best work to date. The other famous author's daughter, Rebecca Miller, is both talented and attractive, and should, after shedding her accent, do all right for herself.

And, for once, the BAM Majestic Theater—yet another Majestic!—expensively restored to a semiruinous state, works very well in context: The Gaev-Ranevsky estate might just be in this stage of creeping dilapidation. I suppose that when a theater can become an ambience, the gain is considerable.

Without wishing to detract from Peter Brook's genuine accomplishment, I must nevertheless point out the built-in asset of any but the feeblest production of *The Cherry Orchard*—the marvelous play itself. Between the superficial majesty of a *Phantom of the Opera* and the majestic, soul-searing simplicity (and, again, complexity) of Chekhov's comedy-drama—both aspects well captured by Brook—there is an abyss greater than a thousand underground lakes. O, to live in a city, a society, in which such works, unsullied by deconstructionist stagings, would be our staple diet.

In brief: IT GRIEVES ME TO REPORT THAT, on second seeing—this time on Broadway—**Sarafina!**, the South African musical, left me cold. Whether it's the shape and size of the theater, whether the material is too thin for repeated viewing, or whether I was carried away at first by sympathy for these charming young kids trying to achieve their long-overdue liberation in this peaceful manner, I don't know. But I know I was unmoved. ■

Music/Peter G. Davis

SEEING STARS

> "...Here are two superior vocal personalities, convinced that in *Bohème,* they are dealing with a living, relevant piece of art..."

PAVAROTTI AND FRENI: *Ardent Puccinians.*

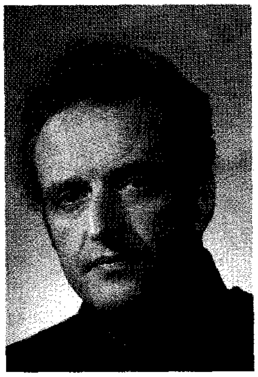
OKAY, PERHAPS GLAMOROUS INTERNATIONAL opera has not quite gasped its last after all. The Metropolitan has finally fielded two stars for **La Bohème** who can compete with Franco Zeffirelli's overbearing sets, as well as a conductor who responds to Puccini's opera as though it had been written yesterday, so eloquently does he make the score sing. There are still some performances left, with Mirella Freni as Mimi, Luciano Pavarotti as Rodolfo, and Carlos Kleiber in the pit. Savor the moment.

The most unexpected member of this diamond-studded trio is Kleiber, who has never before conducted in New York and is just about the last world-ranking maestro one would expect to turn up at the Met. Notoriously choosy about when, where, and what he conducts, this perfectionist has a reputation not only for insisting on the most exacting standards and working conditions but also for disappearing at the last moment if everything is not going just the way he wants. The Met must have bent in every direction at once to accommodate him, because the inside word is that Kleiber has been behaving like a pussycat, adored by one and all.

Whatever the Met went through to get Kleiber and keep him happy, the results are definitely worth it. Some will grumble that the company has typically wasted its prize catch on *La Bohème* instead of giving him something more substantial from his tiny repertory of specialties—*Tristan, Otello,* or *Der Rosenkavalier,* for example. But apparently the Puccini opera was Kleiber's own choice, and he certainly treats the score without a trace of condescension. On the contrary, the conductor brings to the music a grave dignity and tensile strength that actually enhance its youthful spirits, lyrical generosity, and poignant sentiment. The sheer sound of the orchestra is also glorious, a pungent blend of sonorities that animates the action, comfortably supports the singers, and reminds us that Puccini was one of opera's great instrumental colorists. *La Bohème* is generally entrusted to a house *routinier;* what a pleasure to hear it for once lovingly redefined by a master.

The two luminaries onstage hold fewer surprises—they have been performing the opera around the world for nearly 30 years and together at the Met since 1968, when Pavarotti made his debut as Rodolfo. The bloom is decidedly off these voices, but both are still recognizably of top quality, and that counts for much when there is an ardent Puccinian phrase to be launched. I suppose it's useless to complain that the famous tenor has once again decided to coast through, mechanically pushing all the right buttons—this great talent sold out years ago. Freni, however, continues to be a bewitching Mimi, vulnerable but mischievous, instinctively discovering something fresh about the role each time she sings it.

This starry vocal combination seems extra special for other reasons, and I am not referring to the coincidence that Freni and Pavarotti were born within months of each other in the same town and, according to legend, shared the same wet nurse. It's simpler than that. Here are two superior vocal personalities singing an Italian classic in their own language, at ease with the conventions and convinced that they are dealing with a living, relevant piece of art. Nowadays, opera has precious few singers of that breed, who can immediately identify a work, throw themselves into it, and truthfully communicate the basic emotions. That, perhaps more than anything else, is what makes this *Bohème* such an unusual occasion.



KLEIBER: *Adored by all.*

Barbara Daniels also earns good marks for her chipper Musetta, gracefully sung and wittily acted. Jonathan Summers (Marcello) and Gwynne Howell (Colline), minor talents from England, are only passable—I can imagine the howls of rage from British music critics if Covent Garden ever had the nerve to import a pair of second-rank American singers for these easy-to-cast roles. Thomas Hampson, at least, is an unusually elegant Schaunard, and Claudio Giombi's cranky Alcindoro and befuddled Benoit are delightful vignettes.

EVEN IN THIS ERA OF NEW-AGE VIVALDIS and second-generation minimalists, some composers still write music of substance, passion, and intellect, and I doubt that **Speculum Musicae** would play anything else. As usual, the group's latest concert in Merkin Hall offered good things to hear, this time in a face-off between a pair of new scores from Britain and two by Asian composers.

None of this music originated in austere ivory towers—only conservatives too lazy to listen continue to charge Speculum with specializing in academic modernism. Simon Bainbridge's *Voicing* (1982) boils with a fine fury, merging wind and string quintets and piano in what the composer describes as "one rich homogenous sound world, where no one solo instrument predominates." There is more than a touch of the minimalist aesthetic at work in this relentless mechanism, but Bainbridge makes repetition respectable again by devising generative patterns designed to interact dynamically and produce an action-

Photographs: top, Beatriz Schiller; bottom, Lauterwasser/Deutsche Grammophon.

packed and event-full musical drama.

Peter Maxwell Davies's *Winterfold* (1986) is another of the composer's richly suggestive midnight mysteries, this one a monologue by a Bethlehem gatekeeper who, on the night of the Nativity, performs his duties while sensing but never quite grasping the immensity of the moment. The wonderfully atmospheric poem is by George Mackay Brown, and the slowly revolving instrumental colors of Davies's subtly organized score precisely reflect the words' lyrical imagery and quietly charged emotions. Christine Schadeberg's delicately nuanced singing added yet another poetic dimension to this eloquent piece.

Isang Yun is probably more famous for politics than for music. He was abducted from Germany in 1967 by the South Korean secret police, taken to Seoul, charged with Communist espionage, and sentenced to life imprisonment. Protests from over 160 musicians around the world helped free him in 1969, and he has since returned to Germany to live, teach, and compose. Yun's music before that incident—what I've managed to hear, at least—hewed closely to the international hippity-hop, dissonant style of the 1960s, but his subsequent scores have loosened up and become more individual. The *Oktett* (1978) positively explodes with splashy ornamental gestures and theatrical ebullience—a piece made to order for Speculum's virtuoso musicians.

So, for that matter, is Ge Gan-ru's *Wu* (1986), a one-movement concerto for piano and chamber orchestra that takes its title from an ancient Chinese word meaning "rising to height." By some crafty sleight of hand, Aleck Karis transformed his piano into an unidentifiable but amazingly versatile Asian instrument. He dove into its innards, attacked the strings, and evoked incantatory effects that suggested everything from choruses of tolling temple bells to a massed ensemble of plucked kotos, all surrounded by a flamboyant orchestral fabric of extraordinary ritualistic power. Born in Shanghai and currently studying at Columbia, Ge Gan-ru sounds like an independent young composer with something important to sing about.

AFICIONADOS OF GERMAN LIEDER, MUCH in need of nourishment these days, gratefully discovered **Mitsuko Shirai and Hartmut Höll** at the 92nd Street Y last season, and word must have gotten out—even more of the faithful turned up recently for the pair's second New York appearance, in Tully Hall. There were songs by Mendelssohn, Wolf, Liszt, and Szymanowski, each illuminated by a singer and a pianist immersed in the best traditions of lieder interpretation, as they explored the poetry behind every word and note. A wonderful recital.

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Books/Rhoda Koenig

WILDE THING

"...Richard Ellmann's *Oscar Wilde* is a bit overwrought, but it is a great tribute to a great artist and a great heart..."

Oscar Wilde, *by Richard Ellmann. Alfred A. Knopf; 630 pages; $24.95.*

WHEN THE VICTORIAN AGE WAS AT ITS most self-satisfied, no Oscar Wilde existed; it was therefore necessary to invent him. Wilde took the task upon himself and succeeded, at first, dangerously well. The public he guyed rewarded his gibes with roses, money, invitations. It must have seemed to him that the romance could go on forever. But, ensnared by his greatest love, Wilde was cruelly taught the folly of ignoring his own epigrams, particularly the one about the comparative endurance of a caprice and a lifelong passion. The audience that laughed and applauded one moment tore him to pieces the next. Though our pity and indignation may extend to Wilde the man, our sense of drama is satisfied by the judgment meted out to Wilde the actor in his own play: His hubris was followed by an appropriate catastrophe; his tragedy, as well as his sins, was Greek.

It would be impossible to write an uninteresting life of Oscar Wilde. The late Richard Ellmann's biography is not a work of uninterrupted brilliance, as has been claimed for it; but the nature of the subject, combined with the intelligence and assiduity of its author, certainly makes it an important book and a fascinating one. Professor Ellmann's diligence is such that a story, which may of course be untrue, has circulated about his twenty years of research. It is said that he excitedly called a learned colleague and announced that he had finally tracked down the exact nature of the sexual practice favored by Wilde. "Giving or receiving?" the colleague asked. "Oh, damn," said the professor. "That means another six months."

In the event, *Oscar Wilde* bulges with all the detail necessary to reconstruct not only the man but his age: Wilde's hats and boots, his travels, his friends, his conversations, his crimes. Ellmann's style is fluent, his sympathy great (though not at the expense of honesty; while emphasizing Wilde's kindness to strangers, Ellmann does not ignore his heartlessness toward the wife and children he virtually abandoned in his pursuit of rent-boys). One is surprised, in a work of such sophistication, by the occasional burst of undergraduate fatuity, such as "He would talk later of the Twenty Commandments. To miscount was to discount." Perhaps writing about Wilde irresistibly inspires these epigrammatic aspirations. More surprising, Ellmann's discussion of Wilde's work is inadequate and uneven. He treats Wilde's philosophy of aestheticism ("not... art's divorce from life, but its inescapable arraignment by experience") in depth, yet has little of interest to say about his plays. This comment on *A Woman of No Importance* is not untypical: "We are not what we think we are or what other people think us, and our ties to them may be greater or less than we imagine"—a thought uncomfortably close to another Victorian satirist's "Things are seldom what they seem,/Skim milk masquerades as cream."

TOP FOP: *The supreme aesthete in 1882.*

What emerges from Ellmann's biography is a Wilde who was not the entertainer of a dying century but a genuinely modern artist. England had seen immoral plays before Wilde's time, but his were the first amoral ones—no god, no devil, no king, no rules. Before he had written a line, however, his name was made by the publicity given to the personality he had created for himself. When still at Oxford, he was the subject of a denunciatory sermon for his remark "I find it harder and harder every day to live up to my blue china." At 26, his performances at Chelsea salons had made him famous enough to be caricatured in *Patience;* the operetta's success in New York brought him an offer to lecture on beauty to the Americans. He crisscrossed the continent to bring the aesthetic word to New York, where a member of the Century club sneered at him as a "Charlotte-Ann," and Leadville, Colorado, where the miners hailed him as "a bully boy"—though during his talk, he said, "they slept as though no crime had ever stained the ravines of their mountain home."

If Ellmann's book is at its funniest following Wilde on the culture trail, it is, of course, at its most terrifying and somber tracing the arc of obsession that began with his falling for Alfred Douglas and ended with him handcuffed before a crowd that jeered and spat as he waited for the train to Reading jail. Before and after his disastrous trial, he had ample chance to flee; but warned that the police were on the way, he "disdained to think of himself as a fugitive.... Suffering was more becoming than embarrassment.... His mind would survive, superior to any indignities his inferiors could heap upon him. If he was to be immolated, so must be his age. Reveal him as pederast, reveal his society as hypocrite." Ellmann's portrait is a bit overwrought—did ever martyr more eagerly seek his cross?—but his biography is a great tribute to a great artist and a great heart, a fox who ran so gaily before the hounds.

Mama Day, *by Gloria Naylor. Ticknor & Fields; 312 pages; $17.95.*

THREE VOICES TELL THE STORY OF *Mama Day*—those of Cocoa, a young black office worker bemoaning the fact that "it's easier to get run over by a flying saucer than to find a decent man in New York," and of George, her worthy but intractable engineer lover; and a sort of voice-of-the-South, which lets us in on the fussin' and feudin' and confabulatin' of Willow Springs, an island next to Georgia and South Carolina that "ain't in no state," not because neither state wants it but because long ago that wily old slave Sapphira Wade done conjured it away. The twentieth century don't make no never mind to old Mama Day, Sapphira's descendant, Cocoa's great-aunt, and a dab hand with chokecherry bark, dewberry juice, and anything else you need to cure an inflammation of the female parts. In fact—in fact, you can see why, with all this rampant folksiness, Cocoa took to her heels and fled, even to manless Manhattan. There's enough strenuous quaintness around to choke a horse, let alone a cherry.

One feels the atmospheric pressure so strongly because Gloria Naylor gives her characters very little to do. Mama Day quilts and conjures and chaffs her friends and neighbors, and all of it rambles on with no point or urgency. When Mama Day hears that a local moonshine doctor has spoken of their "professional rivalry," she thinks, "She'd profession his rivalry as soon as she got her hands on him." This kind of lovable harrumphing is only too familiar from television.

Likewise, Cocoa's feistiness sounds as worked-up as her great-aunt's cozy indignation. She always sounds as if she has her hands on her hips as she lays into George for some infinitesimal misdeed. There's a good reason for all this factitious anger—peppy Cocoa and serious George are so clearly meant for each other that a ton of tedious bickering is required to prolong their romance to novel length. No real conflict occurs until, more than halfway through the book, the couple visits Willow Springs and Cocoa falls afoul of yet another caster of spells. Even then, it's a conflict without a confrontation—Cocoa lies abed and moans, George wrings his hands, and Mama Day counter-conjures up a storm.

Though Cocoa admits to being a *Cosmo* reader, George seems to have a subscription, too, judging by the number of times he invokes its clichés. The first night he spends with Cocoa, he frets about "the games people play." When things hot up, his "thumb slid down to encircle the nipple straining to burst through the red silk." Between mumbo jumbo and strike-force nipples, there is little to choose. I took up *Mama Day* wanting to read about unique, believable black people; I put it down feeling the same. ■

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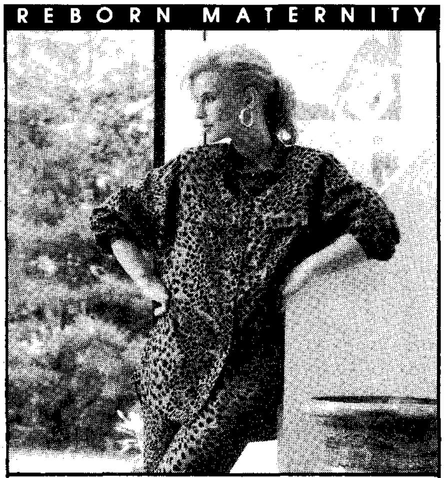

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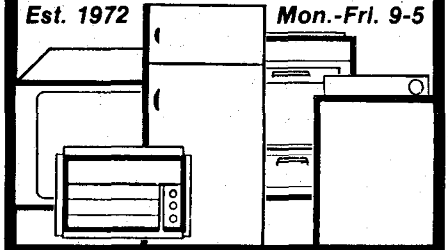

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SALES & BARGAINS

BY LEONORE FLEISCHER

LOVELY LINENS

HERE ARE ROMANTIC ONE-OF-A-KIND ANtique linens for bed and table. For example: 70-by-112-in. tablecloth embroidered with cherubs, was $350, now $225; assorted double-damask tablecloths, some with matching napkins, were $300–$600, now $200–$350; square or round tablecloths with lace and/or embroidery, were $100–$400, now $65–$300; oversize double-damask or lace napkins, were $12–$20 each, now $8.50–$15; lace or embroidered single- and double-size bed sheets, were $90–$300, now $75–$250; assorted European pillowcase sets, were $200–$400, now $125–$250 (including a pair of hand-embroidered shams, was $400, now $250). Also, about 30 lace-and-satin-covered boudoir and baby pillows, were $40–$90 each, now $15–$70; and more. Checks accepted; no credit cards; all sales final. *The Victorian Garden, 211 West 70th St., Apt. 1B (718-544-1657); Sun. noon–5 p.m.; 2/7 only.*

FINAL MARKDOWN

TYKE-OONS MARKED DOWN ITS CHILdren's wear (sizes infant–8 years) in January; now the shop is taking an additional 50 percent off remaining items. For example: Wibbies infant coveralls (sizes 3–6 months to 24 months), originally $25–$28, now $7.98; Schwab infant stretchies (sizes preemies–XL), originally $14–$28, now $7.98; assorted snowsuits (sizes 3 months–18 months), originally $105–$156, now $34.98–$44.98; assorted Maugin jackets (sizes 2–8 years), originally $115, now $34.98; bright cotton-corduroy pants by Maugin (sizes infant–8 years), originally $45–$62, now $13.98–$15.98; an assortment of Sylvia Whyte dresses (sizes infant–8 years), originally $44–$78, now $13.98–$18.98; assorted European sweaters (sizes 2–8 years), originally $45–$120, now $13.98–$34.98; and more. Cash only; all sales final. *Tyke-oons, 858 Lexington Ave., near 65th St. (517-2011); Mon.–Fri. 10:30 a.m.–6:30 p.m. and Sat. 11 a.m.–5 p.m.; through 2/6.*

YOUR HOME

THESE INTERIOR-DESIGN STORES ARE OFfering reductions on custom-design services (prices are for labor only; fabric, measurements, and installation additional). For example: slipcovers and bedspreads, now 20 percent off; upholstered headboards, were $400–$600, now $295 (for twin, full, or queen-size) and $350 (for king-size); balloon and Roman shades, were $16–$18 a sq. ft., now $10; upholstered furniture by Heirloom, Kay Lynn, and Pearson Lane, now 25 percent off the catalogue price. Also, fabrics (Grand St. store only) by Mario Buatta, Cyrus Clark, P. Kaufmann, Jay Yang, Country Gear, Waverly, and others, were $12–$21 a yard, now $5. M.C., V. accepted; checks accepted only as deposits on custom work; all sales final. *Richard's Interior Design, 1325 Madison Ave., near 93rd St. (831-9000), Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 5 p.m.; 271 Grand St. (966-3606), Mon.–Fri. and Sun. 9 a.m.–5 p.m.; through 2/29.*

DESIGNER DUDS

THIS PRIVATE BOUTIQUE OFFERS WOMEN'S designer fashions (sizes 4–12) at terrific discounts. Now they are reduced an additional 20 percent, and no appointment is necessary. Nina Ricci 2-piece purple-and-black suit (size 6), retail $1,500, here $260; classic Burberry raincoat (size 4), retail $650, here $156; Vicky Tiel black-and-white silk dress, retail $2,200, here $480; Sonia Rykiel sweater-and-skirt set (size 8), retail $1,100, here $200; Missoni multicolor sweater (size S), retail $750, here $188; Armani 2-piece black suit (size 10), retail $1,800, here $240; Armani 2-piece linen skirt and blouse (size 8), retail $1,100, here $200; Valentino 2-piece tweed suit (size 8), retail $1,800, here $316; Bill Blass yellow silk evening dress (size M), retail $2,800, here $308. Also, blouses by Saint Laurent, Anne Klein, Chloe, Ungaro, and others, were $16–$120, here $12.80–$96. Checks accepted; no credit cards; all sales final. *Terre Graff, Ltd., the Montana, 248 West 88th St. (entrance on Broadway), Suite 14H (724-8800); Mon.–Sat. 10 a.m.–6 p.m.; through 2/6.*

MADE OF IVORY

HERE ARE IVORY JEWELRY AND SMALL *objets* at half-price. Jewelry includes: small bead earrings (pierced and unpierced styles), were $12 a pair, now $6; large ivory-bead choker with sterling-silver spacer beads, was $220, now $110; elephant pendants with 14K-gold trim and 4 tiny gemstones, were $150, now $75; ivory fan earrings, were $62 a pair, now $31; new netsuke, were $50–$60, now $25–$30; ivory bangle bracelets with silver clasps,

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DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

were $48, now $24; and more. A.E., C.B., D.C., Discover, M.C., V., checks accepted; all sales final. *Art Asia, Inc., 1086 Madison Ave., near 82nd St. (249-7250); Mon.–Sat. 10 a.m.–6 p.m. and Sun. noon–6 p.m.; through 2/15.*

FROM SPAIN

THIS CHELSEA BOUTIQUE IS TAKING 75 percent off its women's clothing (sizes 6–14) from Ibiza. For example: short high-neck "Bryna" dresses with long sleeves and double flounces, were $144, now $36; print boleros, were $110, now $27.50; short bubble skirts, were $104, now $26; and more. Cash only; all sales final. *Vedra of Ibiza, 112 Seventh Ave., near 17th St. (645-9347); Mon.–Fri. 10:30 a.m.–7 p.m. and Sat. 11 a.m.–6 p.m.; while stock lasts.*

DISCOUNT BOUTIQUE

THIS UPPER EAST SIDE STORE DISCOUNTS designer clothing in women's sizes 2–14 (some in size 16), and now it is taking an additional 50 percent off. For example: Christian Dior suits, were $225, now $112; Tahari leather pants, were $199.99, now $99; Bagatelle leather trench coats, were $800, now $399; Thalia trapeze coats, were $457, now $228. Shoes (sizes 5½–10M) and handbags are also reduced, including: Anne Klein crocodile-and-leather loafers, were $128, now $65; Yves Saint Laurent satin evening pumps, were $123, now $61.50. A.E., M.C., V., checks accepted; all sales final. *Castañeda, 1298 Third Ave., near 75th St. (988-8885); Mon.–Fri. 11 a.m.–8 p.m., Sat. 10 a.m.–6 p.m., and Sun. noon–6 p.m.; through 2/14.*

TWO FOR ONE

LONG ISLAND CARPET CLEANING CORP. has a special offer: Pay to have one area rug or wall-to-wall carpet cleaned and get another cleaned at no cost (the larger or more expensive to clean must be paid for). There is no limit to the number of rooms or rugs, but there is a $50 minimum on house visits and a $40 minimum on rug pickups. This offer also includes upholstered furniture (except Haitian cotton or any piece requiring dry cleaning). A.E., M.C., V., checks accepted. *For service in the five boroughs, 718-383-7000; Nassau and Suffolk counties, 516-483-5900; Westchester and Rockland counties, 914-328-0127; southern Connecticut and northern New Jersey, 800-635-0058; through 3/31.*

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FEBRUARY 3

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 2/16: *Hoxsey: Quacks Who Cure Cancer?* #2—Through 2/18: "Dance on Film." 2/3: *Alicia; Pavlova: Immortal Swan; Giselle.* 2/4: *The Band Wagon; Yolanda and the Thief.* 2/5–6: *Tangos, the Exile of Gardel; Carmen* (1983). 2/7: *Don Quixote; Plisetskaya Dances; A Nation Dances.* 2/8: *French Cancan; Invitation to the Dance.* 2/9: *Mambo Madness and Other Latin Rhythms; Creation of the World: a Samba-Opera.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 2/3: *Singin' in the Rain; It's a Great Feeling.* 2/4: *Cal; Danny Boy.* 2/5–6: *Blade Runner; Farewell My Lovely.* 2/7: *Circle of Deceit; The Tin Drum.* 2/8: *Shockproof; The Steel Helmet.* 2/9: *Godard's 1 P.M.; All Boys Are Called Patrick/See You At Mao.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 2/4: *Braddock Missing in Action III.* Beg. 2/5: *The Serpent and the Rainbow.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—Through 2/4: *Matewan.* Opening 2/5: *The Computer Animation Show.* #2—*Tampopo.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *The Last Emperor.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Wall Street.* #2—*Empire of the Sun.* #3—*For Keeps.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 2/3: *Flamingo Road* (1949); *Sadie McKee.* 2/4: *The Last Hurrah; All the Kings Men.* 2/5–6: *The Night of the Hunter; Home From the Hill.* 2/7: *Jezebel; The Letter* (1940). 2/8: *Playtime; Mr. Hulot's Holiday.* 2/9: *Bound for Glory; Leadbelly.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 2/3–4: *A Man in Love; Sundays and Cybele.* 2/5–6: *Land of Promise.* 2/7: *Sotto...Sotto; Love and Anarchy.* 2/8–9: *Suspira; The Innocents.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*5 Corners.* #2—*Good Morning, Vietnam.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Singing the Blues in Red.* #2—*Hope and Glory.* #3—*Housekeeping.* #4—*King Lear.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Fatal Attraction.* #2—*You Can't Hurry Love.* #3—*Three Men and a Baby.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Broadcast News.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Good Morning, Vietnam.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Moonstruck.* #2—Through 2/4: *Throw Mama From the Train.* Opening 2/5: *She's Having a Baby.* #3—*The Couch Trip.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Empire of the Sun.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Moonstruck.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Braddock Missing in Action III.* #2—*Empire of the Sun.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). Through 2/4: *The Couch Trip.* Opening 2/5: *Cop.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Wall Street.* #2—*For Keeps.* #3—*Anguish.* #4—*Moonstruck.* #5—*Empire of the Sun.* #6—*Batteries Not Included.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Three Men and a Baby.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *Return of the Living Dead II.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Raw.* **EMBASSY 3**—*Raw.* **EMBASSY 4**—*Fatal Attraction.*

37. **CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*You Can't Hurry Love.* #2—*Nuts.*

40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** (757-2406). Through 2/4: *Throw Mama From the Train.* Opening 2/5: *She's Having a Baby.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Good Morning, Vietnam.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 2/4: *Fatal Attraction.* Beg. 2/5: *Ironweed.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). Through 2/3: *Housekeeping.* Opening 2/4: *Distant Harmony.* **CARNEGIE SCREENING ROOM—**(757-2131). *Ludwig.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Moonstruck.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). *Promised Land.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Cry Freedom.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Wall Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Manon of the Spring.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *The Grand Highway.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Hope and Glory.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Three Men and a Baby.* #2—*Nuts.*

53. BARONET—Third Ave. at 59th St. (355-1663). *5 Corners.* **CORONET**—*Broadcast News.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Jean de Florette.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Dead.* **CINEMA II**—(753-0774). *Good Morning, Vietnam.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*For Keeps.* #2—(832-2720). Through 2/4: *You Can't Hurry Love.* Opening 2/5: *Cop.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Empire of the Sun.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—Through 2/4: *The Couch Trip.* Opening 2/5: *She's Having a Baby.* #2—Through 2/4: *Braddock Missing in Action III.* Opening 2/5: *Julia and Julia.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Lonely Passion of Judith Hearne.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). Through 2/4: *Ironweed.* Opening 2/5: *The Unbearable Lightness of Being.*

65. UA EAST—First Ave. at 85th St. (249-5100). *You Can't Hurry Love.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Wall Street.* #2—*Moonstruck.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Raw.* #2—*Throw Mama From the Train.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). Through 2/4: *Throw Mama From the Train.* Opening 2/5: *She's Having a Baby.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Half of Heaven.* #2—*My Life as a Dog.* #3—*Melo.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*The Family.* #2—*Sammy and Rosie Get Laid.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Empire of the Sun.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Broadcast News.* #2—*Three Men and a Baby.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Moonstruck.* #2—*For Keeps.* #3—*The Last Emperor.* #4—*Ironweed.* #5—*Good Morning, Vietnam.* #6—*The Couch Trip.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Fatal Attraction.* #2—*Patti Rocks.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *You Can't Hurry Love.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*5 Corners.* #2—*Wall Street.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Raw.* #2—Through 2/4: *Cold Steel.* Opening 2/5: *Cop.* #3—*Throw Mama From the Train.* #4—*Braddock Missing in Action III.* #5—*Return of the Living Dead II.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Anguish.* #2—Through 2/4: *Braddock Missing in Action III.* Opening 2/5: *Cop.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.-Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 2/13: "Other Versions (Perversions)" a video program including *The Grooming Tool* (1986), dir. Lee Warren; *In Line* (1986), dir. Tony Conrad; *I Am* (1986), dir. Hilja Keading; *Lost in the Translation* (1984), dir. Tony Labat; *Crossing the 49th* (1985), dir. Mark Verabioff; and *Mayami: Between Cut and Action* (1987), dir. Tony Labat.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: $18, members; $22, nonmembers, single tickets, $5, members; $6, nonmembers. "Iran: A Cinema in Exile." 2/5 at 3 and 7: *Checkpoint* (1987, U.S.), dir. Parviz Sayyad, a New York Premier; *Iran* (1974).

BACA—111 Willoughby St. (718-783-3077). Free. 2/6 at 10: First official screening of the entries in the 21st Annual Film and Video Festival. Screening will be held at The Metropolitan Museum of Art, Fifth Ave. at 81st. St.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 4/24: "Black American Cinema: Images of a Culture." 2/7 and 2/11 at 2: *From These Roots* (1974), dir. William Greaves; *Black Power in America: Myth or Reality* (New York Premier, 1987), dir. William Greaves, who will be present.

CATSKILL CENTER FOR PHOTOGRAPHY, INC.—59A Tinker St., Woodstock, N.Y. (914-679-9957). $5. 2/6–3/13: "You Won't See This on MTV: Artist's Music Videos." A month-long video exhibit of enlarged video stills and continuous video tapes. 2/6 at 8: A live presentation by show curator Robin White and screenings of works by Michael Owen.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 2/3 at 8: Screenings by Douglas Sirk and Kenneth Anger: *Magnificent Obsession* (1954), dir. Sirk; *Rabbit's Moon*, dir. Anger. 2/4 at 8: "The Gay and Lesbian Experimental Cinema": *The Flower Thief* (1961), dir. Ron Rice. 2/5 at 8: Screenings by Alexis Krasilovsky includes, *End of the Art* (1971); *Exile* (1984); *Cows* (1972); *Between Me and God* (1972); and *Childbirth Dream* (1987). 2/6 at 11: Films for Kids; at 8: Michael Weldon presents Japanese Sci-Fi, includes *Attack of the Mushroom People* (1963), and screenings from the Japanese television show *Starman.* 2/7 at 8: Screenings by Jean-Claude Rousseau. 2/8 at 8: "From Japan": *Sound of the Mountain* (1954), dir. Mikio Naruse. 2/9 at 8: *The Canturbury Tales* (1972), dir. Pier Paolo Pasolini.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. (914-698-0098). $3.50. Through 2/7/88: "From Reverence to Rape: the Treatment of Women in the Movies." 2/7 at 1:30: *My Brilliant Career* (1979, Australian), dir. Gillian Armstrong, with Judy Davis.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 2/3 at 12:30, 3:15, 6, and 8:45: *Tricheurs* (1984), dir. Barbet Schroeder, with Jacques Dutronz. 2/9–10: *La Femme de ma Vie* (1986), dir. Régis Wargnier.

GLOBAL VILLAGE—454 Broome St. (966-7526). $4. Through 2/20: "The Endangered Documentary and Other Species." 2/ 5 at 8: *I Know a Song*, dir. Brenda King who will be present at the screening; *Acting our Age*, dir. Michel Aviad, a New York Premier. 2/6 at 8: *Radio Bikini*, dir. Robert Stone who will be present; *A Stitch for Time*, dir. Nigel Noble, Cyril Christo, and Barbara Herbich.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, 1 W. 4th St. (674-5300). Free. "Through the Eyes of the World." 2/8 at 7: *Red Kiss* (1986), dir. Vera Belmont, with Marthe Keller.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 2/28: "Ant Farm Video 1971–77," a retrospective of the video collective. Through 2/4: "Part 1": *From the Warehouse Tapes* (1971); *Media Burn* (1974); *Cadillac Ranch* (1974). Beg. 2/5–2/28: "Part II": *The Eternal Frame* (1975), dir. Ant Farm and T.R. Uthco; *Off-Air Australia* (1976).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 3/4/88: "Kinoshita: A Retrospective." All films in Japanese, Eng. subtitles. 2/5 at 6:30: *The Children of Nagasaki* (1983), with Go Kato and Yukiyo Toake. 2/9 at 6:30: *Times of Joy and Sorrow* (1957), with Hideko Takamine and Keji Sada.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.-Sat. 1–6. Extant Work, includes *Keysnow/Let It Be* (1970), dir. Steina and Woody Vasulka; *Family Diary (Notes For Journal)* (1970), dir. Michel Auder; *Vertical Roll* (1972), dir. Joan Jonas; *Document* (1972), dir. Lynda Benglis; *Television Delivers People* (1973), dir. Richard Serra.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

LEHMAN COLLEGE—Carman Hall, Room B-04, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). Free. Screenings in conjunction with Black History Month. 2/3 at 3:30: *Nova—Children of Eve;* 2/5 at 3:30: *Malcolm X.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 2/5 at 7:30: "Fimmakers' Coop Benefit, Group Program No. 1" includes *Episodes From the Secret Life* (1982), dir. Barry Gerson; *Remembering: Clearing Space* (1976), dir. Dave Lee; *Les Tournesols* (1982), dir. Rose Lowder; *Parisian Blind* (1984), dir. Barbara Hammer; *Rat Race* (1981), dir. Robert Attansio; *Touching* (1968), dir. Paul Sharits; and *European Diary '79* (1980), dir. Howard Guttenplan. 2/6 at 7:30: "Filmakers' Coop Benefit, Program No. 2" includes *Vestibule (In 3 Episodes)* (1977), dir. Ken Kobland; *Adynata* (1983), dir. Leslie Thornton; *Bessie Smith* (1968), dir. Charles Levine; *The Craven Sluck* (1967), dir. Mike Kuchar; *Scotty Snyder (All Around the Table)* (1987) and *Eating* (1985), both dir. Stuart Sherman; *Chet's Garage* (1978), dir. Dave Geary; and *Cool Hands, Warm Heart* (1979), dir. Su Friedrich.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.-Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jackie Gleason: The Great One." Includes clips from *Calvacade of Stars* and *The Honeymooners.* Sats. at 12:30 and 2:30: screening of *Peter Pan* (1960), with Mary Martin. Through 3/1: "The New York World Television Festival", screenings of 27 award-winning productions, including London Weekend Television's *The South Bank Show.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 3/8: "Cinecitta: Fifty Years." 2/5 at 2:30: *Luciano serra pilota* (1938), dir. Goffredo Alessandri, with Amedeo Nazzari; at 6: *La corona de ferro* (1941), dir. Alessandro Blasetti. 2/6 at 2: *Sissignora* (1941), dir. Ferdinando Poggioli; at 5: *Four Steps in the Clouds* (1943), dir. Allessandro Blasetti. 2/7 at 2: *Non mi muovo!* (1943), dir. Giorgio Simonelli; at 5: *L'uomo dalla croce* (1943), dir. Roberto Rossellini. 2/8 at 2:30: (See 2/5 at 6); at 6: (See 2/5 at 2:30). 2/9 at 2:30: (See 2/6 at 5); at 6: (See 2/6 at 2). **Titus Theater 2:** 2/4 at 3 and 6:30: "What's Happening?" *Romeria: Day of the Virgin* (1986), dir. Jerome R. Mintz. 2/6 at 2:30 and 5:30: "A History of Camera Movement." *Umberto D.* (1952), dir. Vittorio De Sica. 2/7 at 2:30 and 5:30: *The Lusty Men* (1952), dir. Nicholas Ray. 2/8 at 6:30: "Cineprobe." An evening with Donna Cameron, short film screenings include *The Chinese Lunch* (1980) and *Dracula and the Babysitter* (1985). 2/9 at 3 and 6:30: "A History of Camera Movement." *Ugetsu monogatari* (1953), dir. Kenji Mizoguchi.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 2/3 at 8: *The Pornographers* (1966, Japan), dir. Shohei Imamura. 2/4 and 2/8 at 8, 2/5–6 at 7:45 and 10:30, and 2/7 at 2:30, 5, and 7:30: *Maurice* (1987, Great Britain), dir. James Ivory, with James Wilby and Hugh Grant. 2/9 at 8: *Back Street* (1932, U.S.), dir. John M. Stahl, with Irene Dunne, and ZaSu Pitts; *Theodora Goes Wild* (1936, U.S.), dir. Richard Boleslawski, with Irene Dunne.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 2/6 at 1:30: *The Miracle Worker* (1962), dir. Arthur Penn, with Anne Bancroft and Patty Duke.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (221-7676). Free. Through 2/25: "Meet the Makers." 2/4 at 6: *The Mexican Tapes: A Chronicle of Life Outside the Law* (1984), dir. Louis Hock.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Video/Installation Room, Through 3/6: (C)Overt: Richard Baim presents a multi-media installation based upon his investigation of the International Exposition; Julia Scher presents *Public Travel Area*, a multi-media video installation based on modern surveillance equipment.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 2/12, nightly at 6, 8, and 10, and Sats.–Suns. also at 4: *The Tree We Hurt* (1986), dir. Dimos Avdeliodis. Sats. and Suns. at 2: *Raoni* (1979), written and directed by Jean-Pierre Dutilleux, with narration by Marlon Brando.

ST. ANN'S—157 Montague St., Brooklyn Heights (718-834-8794). $5. Through 2/20: "Wasteland: Troubled Youth." 2/5 at 8: *The Boy With Green Hair* (1948, U.S.), dir. Joseph Losey, with Dean Stockwell. 2/6 at 8: *Over the Edge* (1979, U.S.), dir. Jonathan Kaplan, with Micheal Kramer and Matt Dillon.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Motion in Pictures." 2/7 at 1:30: *Nostalgia* (1971), dir. Hollis Frampton.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terr., S.I. (718-448-2500). $4, members; $5, non-members. "Jazz On Film." 2/7 at 2: *The Last of the Blue Devils*, dir. Bruce Ricker, who will be present to introduce the series; *Bird Lives*, an animated short of Charlie Parker.

THEATER THREE—412 Main St, Port Jefferson (516-473-0136). $3. 2/8 at 8: *Joshua Then and Now* (1985, Canada), dir. Ted Kotcheff, with James Woods, Alan Arkin and Gabrielle Lazure.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series." 1/9–2/7: Exhibitions of works by Doris Cypis: *X-Rayed* (1987), a slide and sound work. 1/16 at 2: Actress Leeny Sack will give a performance in conjunction with the installation.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). "Lens on Israel: Society Through its Cinema." 2/7 at 7:30: the New York Premier of *Ricochet* (1986), dir. Eli Cohen. Guest Speaker The Honorable Johanan Bein.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Batteries Not Included.* #2—*Return of the Living Dead II; Raw.* #3—*Braddock Missing in Action III.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Good Morning, Vietnam.* #2—*Raw.* #3—*The Couch Trip.* #4—*Moonstruck.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Throw Mama From the Train.* #2—Through 2/4: *Overboard.* Beg. 2/5: *She's Having a Baby.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*The Couch Trip.* #2—*Broadcast News.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 2/4: *Throw Mama From the Train.* Beg. 2/5: *Cop.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*You Can't Hurry Love.* #2—*Good Morning, Vietnam.* #3—Through 2/4: *Braddock Missing in Action III.* Beg. 2/5: *Cop.* #4—*Three Men and a Baby.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 2/4: *Anguish* Beg. 2/5: *The Serpent and the Rainbow.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Raw.* #2—*Anguish.* #3—*Good Morning, Vietnam.* #4—*Throw Mama From the Train.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Three Men and a Baby.* #2—*Return of the Living Dead II.* #3—*Braddock Missing in Action III.* #4—*You Can't Hurry Love.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 2/4: *Three Men and a Baby.* Beg. 2/5: *Cop.* #2—*Braddock Missing in Action III.* #3—*Return of the Living Dead II.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Three Men and a Baby.* #2—*Anguish; Batteries Not Included.* #3—*Throw Mama From the Train.* #4—*Fatal Attraction.* #5—*Braddock Missing in Action III.* #6—*You Can't Hurry Love.* #7—*The Couch Trip.* #8—*Return of the Living Dead II.* #9—*For Keeps.* #10—*Raw.* #11—*Broadcast News.* #12—*Good Morning, Vietnam.* #13—*Moonstruck; Wall Street.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Good Morning, Vietnam.* #2—*For Keeps.* #3—*Three Men and a Baby.* #4—Through 2/4: *The Couch Trip.* Beg. 2/5: *The Last Emperor.* #5—*Broadcast News.* #6—Through 2/4: *Raw.* Beg. 2/5: *Julia and Julia.* #7—*Throw Mama From the Train.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Good Morning, Vietnam.* #2—*Fatal Attraction.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 2/4: *Wall Street.* Beg. 2/5: *She's Having a Baby.* #2—*Broadcast News.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Good Morning, Vietnam.* #2—*You Can't Hurry Love.* #3—*Braddock Missing in Action III.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Empire of the Sun.* #2—*Maurice.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Throw Mama From the Train.* #2—*You Can't Hurry Love.* #3—*Raw; Braddock Missing in Action III.* #4—*Return of the Living Dead II.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 2/4: *Anguish.* Beg. 2/5: *The Serpent and the Rainbow.* #2—Through 2/4: *Braddock Missing in Action III.* Beg. 2/5: *Cop.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Braddock Missing in Action III.* #2—*Return of the Living Dead II.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Moonstruck.* #2—*You Can't Hurry Love.* #3—Through 2/4: *Anguish.* Beg. 2/5: *She's Having a Baby.* #4—Through 2/4: *Fatal Attraction.* Beg. 2/5: *Cop.* #5—Through 2/4: *Braddock Missing in Action III; Return of the Living Dead II.* Beg. 2/5: *The Serpent and the Rainbow.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Broadcast News.* #2—*Moonstruck.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Return of the Living Dead Part II.* #2—*Wall Street.* #3—*Broadcast News.* #4—*Moonstruck.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Three Men and a Baby.* #2—*Raw.* #3—*Throw Mama From the Train.* #4—*Good Morning, Vietnam.* #5—*The Couch Trip.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Three Men and a Baby.* #2—*For Keeps.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Raw.* #2—*Good Morning, Vietnam.* #3—*Anguish.* #4—*Throw Mama From the Train.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Raw.* #2—*Throw Mama From the Train.* #3—*Moonstruck; Batteries Not Included.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—Through 2/4: *Wall Street.* Beg. 2/5: *Cop.* #2—*Broadcast News.* #3—*Return of the Living Dead II.* #4—*For Keeps.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*You Can't Hurry Love.* #2—*For Keeps.* #3—*Good Morning, Vietnam.* #4—*Moonstruck.* #5—*Three Men and a Baby.* #6—Through 2/4: *Braddock Missing in Action III.* Beg. 2/5: *She's Having a Baby.* #7—*Broadcast News.* #8—Through 2/4: *Batteries Not Included.* Beg. 2/5: *The Last Emperor.* #9—*Wall Street.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*You Can't Hurry Love.* #2—*Moonstruck.* #3—Through 2/4: *Braddock Missing in Action III; Return of the Living Dead II.* Beg. 2/5: *She's Having a Baby.* #4—Through 2/4: *Anguish.* Beg. 2/5: *The Serpent and the Rainbow.* #5—*For Keeps.* #6—Through 2/4: *Good Morning, Vietnam.* Beg. 2/5: *Cop.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*You Can't Hurry Love.* #2—*Return of the Living Dead II.* #3—*Braddock Missing in Action III.* #4—*Good Morning, Vietnam.* #5—*Three Men and a Baby.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Three Men and a Baby.* #2—*Anguish.* #3—Through 2/4: *Braddock Missing in Action III.* Beg. 2/5: *Wall Street.* #4—*You Can't Hurry Love.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Program Unavailable. #2—*Three Men and a Baby.* #3—*Return of the Living Dead II.* #4—*Moonstruck.* #5—*Good Morning, Vietnam.* #6—*Raw.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*You Can't Hurry Love.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.* #3—*Wall Street.* #4—*Broadcast News.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Good Morning, Vietnam.* #2—*Broadcast News.* #3—*The Couch Trip.* #4—Program Unavailable. #5—*Throw Mama From the Train.* #6—*Wall Street.* #7—*For Keeps; Three Men and a Baby.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Batteries Not Included.* #2—*Throw Mama From the Train.* #3—*The Couch Trip.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Braddock Missing in Action III.* #2—*Raw.* #3—*Return of the Living Dead II.* #4—*For Keeps.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Couch Trip.* #2—*Good Morning, Vietnam.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Fatal Attraction.* #2—*Maurice; Cinderella.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Three Men and a Baby.* #2—Through 2/4: *You Can't Hurry Love.* Beg. 2/5: *The Last Emperor.* #3—*Good Morning, Vietnam.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Broadcast News.* #2—*Wall Street.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Moonstruck.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Braddock Missing in Action III.* #2—*Raw.* #3—*For Keeps.* #4—*Return of the Living Dead II.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.* #3—Through 2/4: *Wall Street.* Beg. 2/5: *Julia and Julia.* #4—Through 2/4: *The Couch Trip.* Beg. 2/5: *Throw Mama From the Train.* #5—Through 2/4: *Braddock Missing in Action III.* Beg. 2/5: *The Serpent and the Rainbow.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*You Can't Hurry Love.* #2—*For Keeps.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Braddock Missing in Action III.* #2—*Three Men and a Baby.* #3—*The Couch Trip; Return of the Living Dead II.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Moonstruck.* #2—Through 2/4: *Nuts.* Beg. 2/5: *She's Having a Baby.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Moonstruck.* #2—*Three Men and a Baby.* #3—*Return of the Living Dead II.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Return of the Living Dead II.* #2—*Raw; Braddock Missing in Action III.*

320. REGO PARK—DRAKE—(457-4002). Through 2/4: *Nuts.* Beg. 2/5: *Julia and Julia.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*The Couch Trip.* #2—*Return of the Living Dead II; Braddock Missing in Action III.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Three Men and a Baby.* #2—*Fatal Attraction.*

401. NEW DORP—HYLAN—(351-6601). #1—*Moonstruck.* #2—*The Couch Trip.*

402. NEW DORP—LANE—(351-2110). *Throw Mama From the Train; Cinderella.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Good Morning, Vietnam.* #2—*You Can't Hurry Love.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Moonstruck.* #2—*Three Men and a Baby.* #3—*For Keeps.* #4—*You Can't Hurry Love.* #5—Through 2/4: *Braddock Missing in Action III.* Beg. 2/5: *The Last Emperor.* #6—*Good Morning, Vietnam.* #7—*Broadcast News.* #8—Through 2/4: *Raw.* Beg. 2/5: *She's Having a Baby.* #9—Through 2/4: *Wall Street.* Beg. 2/5: *Cop.* #10—Through 2/4: *Return of the Living Dead II.* Beg. 2/5: *The Serpent and the Rainbow.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*The Couch Trip.* #2—*Throw Mama From the Train.*

501. BELLMORE—MOVIES—(783-7200). Through 2/4: *Fatal Attraction.* Beg. 2/5: *Empire of the Sun.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Planes, Trains and Automobiles; Cinderella.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Broadcast News.* #2—*Braddock Missing in Action III.* #3—*Wall Street.* #4—*Return of the Living Dead II.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*Wall Street.* #4—*Three Men and a Baby.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Broadcast News.* #2—*The Couch Trip.* #3—*Three Men and a Baby.* #4—*Throw Mama From the Train.* #5—*Raw.* #6—*Moonstruck.* #7—*For Keeps.* #8—*Good Morning, Vietnam.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*For Keeps.* #2—*Wall Street.* #3—*Return of the Living Dead II.*

507. HEWLETT—HEWLETT—(791-6768). *Fatal Attraction.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Three Men and a Baby.* #2—*Braddock Missing in Action III.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 2/4: *The Couch Trip.* Beg. 2/5: *Cop.* #2—Through 2/4: *Wall Street.* Beg. 2/5: *Julia and Julia.* #3—Through 2/4: *Throw Mama From the Train.* Beg. 2/5: *The Serpent and the Rainbow.* #4—Through 2/4: *Maurice.* Beg. 2/5: *She's Having a Baby.* #5—Through 2/4: *For Keeps.* Beg. 2/5: *Wall Street.* #6—*Moonstruck.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Three Men and a Baby.* #2—*You Can't Hurry Love.* #3—*Braddock Missing in Action III.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 2/4: *Fatal Attraction.* Beg. 2/5: *Wall Street.* #2—Through 2/4: *Empire of the Sun.* Beg. 2/5: *Nuts.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Couch Trip.* #2—*Moonstruck.* #3—*You Can't Hurry Love.* #4—*For Keeps.* #5—*Three Men and a Baby.* #6—*Good Morning, Vietnam.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 2/4: *Planes, Trains and Automobiles.* Beg. 2/5: *Three Men and a Baby.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Broadcast News.* #2—*Wall Street.* #3—*The Couch Trip.* #4—*For Keeps.*

515. MALVERNE—TWIN—(599-6966). #1—*Empire of the Sun.* #2—Through 2/4: *Nuts.* Beg. 2/5: *Wall Street.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Broadcast News.* #2—*Good Morning, Vietnam.* #3—*Three Men and a Baby.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Braddock Missing in Action III.* #2—*Moonstruck.* #3—*Three Men and a Baby.* #4—*Good Morning, Vietnam.* #5—*Cop.* #6—*For Keeps.* #7—*Wall Street.* #8—*Return of the Living Dead II.* #9—*Batteries Not Included.*

518. MASSAPEQUA—PEQUA—(799-6464). *Broadcast News.*

519. MERRICK—TWIN—(546-1270). #1—*Wall Street.* #2—*Nuts.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Fatal Attraction.* #2—*Overboard.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Throw Mama From the Train.* #2—*Nuts.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Wall Street.* #2—*Empire of the Sun.* #3—*Braddock Missing in Action III.* #4—*For Keeps.* #5—*Moonstruck.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Couch Trip.* #2—*Throw Mama From the Train.*

527. SYOSSET—SYOSSET—(921-5810). #1—*The Last Emperor.* #2—*Broadcast News.* #3—*Braddock Missing in Action III.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Good Morning, Vietnam.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Dirty Dancing.* #2—*Overboard.* #3—*Broadcast News.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*For Keeps.* #2—*You Can't Hurry Love.* #3—*Batteries Not Included; The Couch Trip.* #4—*Anguish.* #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*The Last Emperor.* #8—*Good Morning, Vietnam.* #9—*Return of the Living Dead II.* #10—*Wall Street.* #11—*Fatal Attraction.* #12—*Braddock Missing in Action III.* #13—*Moonstruck; Raw.*

531. WANTAGH—WANTAGH—(781-6969). *Nuts.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*Manon of the Spring.* #3—*Dark Eyes.* #4—*My Life as a Dog.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*For Keeps.* #2—*Broadcast News.* #3—Through 2/4: *Braddock Missing in Action III.* Beg. 2/5: *Cop.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 2/4: *Three Men and a Baby.* Beg. 2/5: *She's Having a Baby.* #2—*Good Morning, Vietnam.* #3—Through 2/4: *Raw.* Beg. 2/5: *The Serpent and the Rainbow.*

602. BAY SHORE—CINEMA—(665-1722). *You Can't Hurry Love.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Moonstruck.* #2—*The Couch Trip; Anguish.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Throw Mama From the Train.* #2—*You Can't Hurry Love.* #3—*Batteries Not Included; Return of the Living Dead II.* #4—*The Couch Trip.* #5—*Three Men and a Baby.* #6—*Braddock Missing in Action III.* #7—*For Keeps.* #8—*Broadcast News.* #9—*Good Morning, Vietnam.* #10—*Moonstruck.* #11—*Raw.* #12—*Anguish.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Braddock Missing in Action III.* #2—*Raw.* #3—*You Can't Hurry Love.* #4—*Batteries Not Included; The Couch Trip.* #5—*Three Men and a Baby.* #6—*For Keeps.* #7—*Wall Street.* #8—*Fatal Attraction.* #9—*Broadcast News.* #10—*Good Morning, Vietnam.* #11—*Moonstruck.* #12—*Return of the Living Dead II; Throw Mama From the Train.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Empire of the Sun; Cinderella.* #2—*Anguish.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*Broadcast News.* #4—*For Keeps.* #5—Through 2/4: *Braddock Missing in Action III; Return of the Living Dead II.* Beg. 2/5: *The Serpent and the Rainbow.* #6—Through 2/4: *Wall Street.* Beg. 2/5: *She's Having a Baby.* #7—*Three Men and a Baby.* #8—*You Can't Hurry Love.*

611. CORAM—PINE—(698-6442). #1—*You Can't Hurry Love.* #2—*Braddock Missing in Action III.* #3—Program Unavailable. #4—*Return of the Living Dead II.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Broadcast News.* #2—*Good Morning, Vietnam.* #3—Through 2/4: *Wall Street.* Beg. 2/5: *The Last Emperor.* #4—*For Keeps.* #5—*Empire of the Sun.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck.* #2—*Maurice.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Good Morning, Vietnam.* #2—*The Couch Trip.* #3—*Wall Street.* #4—*Throw Mama From the Train.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Moonstruck.*

618. ISLIP—ISLIP—(581-5200). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.* #3—*Fatal Attraction.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Broadcast News.*

620. LINDENHURST—LINDENHURST—(888-5400). Program Unavailable.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Moonstruck.* #2—*The Couch Trip; Throw Mama From the Train.* #3—Through 2/4: *You Can't Hurry Love.* Beg. 2/5: *She's Having a Baby.* #4—*Broadcast News.* #5—*Fatal Attraction.* #6—*Three Men and a Baby.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 2/4: *Overboard.* Beg. 2/5: *Nuts.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Cold Steel.* #2—Through 2/4: *Planes, Trains and Automobiles.* Beg. 2/5: *The Serpent and the Rainbow.* #3—*You Can't Hurry Love.* #4—*Moonstruck.* #5—*Broadcast News.* #6—*For Keeps* #7—*Raw.* #8—*Anguish.* #9—Through 2/4: *Empire of the Sun.* Beg. 2/5: *She's Having a Baby.* #10—Through 2/4: *Braddock Missing in Action III.* Beg. 2/5: *Cop.* #11—*Three Men and a Baby.* #12—*Good Morning, Vietnam.* #13—*Moonstruck.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 2/4: *Batteries Not Included; Return of the Living Dead II.* Beg. 2/5: *Empire of the Sun.* #2—*Overboard.* #3—*Fatal Attraction.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *The Last Emperor.* **WEST**—*Wall Street.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 2/4: *The Wannsee Conference.* Beg. 2/5: *Repentance.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—Through 2/4: *You Can't Hurry Love.* Beg. 2/5: *The Serpent and the Rainbow.* #2—*The Couch Trip; Throw Mama From the Train.* #3—Through 2/4: *Empire of the Sun.* Beg. 2/5: *She's Having a Baby.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *You Can't Hurry Love.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Moonstruck.* #2—*You Can't Hurry Love.* #3—*Braddock Missing in Action III.* #4—*Wall Street.* #5—*Three Men and a Baby.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*The Couch Trip.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Throw Mama From the Train.* #2—Through 2/4: *Wall Street.* Beg. 2/5: *Fatal Attraction.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Moonstruck.* #2—*Good Morning, Vietnam.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Three Men and a Baby.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

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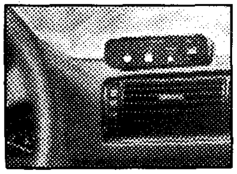

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702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Last Emperor.* #2—*For Keeps.* #3—*Fatal Attraction.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Moonstruck.* #2—*For Keeps.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Cold Steel.* #2—*Broadcast News.* #3—*She's Having a Baby.* #4—*The Couch Trip; Empire of the Sun.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Braddock Missing in Action III.* #2—*For Keeps.* #3—*Broadcast News.* #4—*Three Men and a Baby.* #5—*Anguish.* #6—*Good Morning, Vietnam.* #7—*Moonstruck.* #8—*You Can't Hurry Love.* #9—*The Couch Trip.* #10—*Wall Street.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Broadcast News.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Good Morning, Vietnam.* #2—*Wall Street.* #3—*Three Men and a Baby.* #4—Through 2/4: *You Can't Hurry Love.* Beg. 2/5: *Cop.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*You Can't Hurry Love.* #2—Through 2/4: *Empire of the Sun.* Beg. 2/5: *Cop.* #3—*Three Men and a Baby.* #4—*Broadcast News.* #5—Through 2/4: *Wall Street.* Beg. 2/5: *The Serpent and the Rainbow.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Nuts.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Braddock Missing in Action III; Cold Steel.* #2—*Good Morning, Vietnam.*

712. NEW ROCHELLE—TOWN—(632-9700). *Moonstruck.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Empire of the Sun.* #2—*Wall Street.* #3—*Throw Mama From the Train.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Throw Mama From the Train; Planes, Trains and Automobiles.* #2—*Raw.* #3—*Moonstruck.* #4—*The Couch Trip.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Good Morning, Vietnam.* #2—*Wall Street.* #3—*Cold Steel.* #4—*Three Men and a Baby; She's Having a Baby.*

716. PELHAM—PICTURE HOUSE—(738-3160). Program Unavailable.

718. RYE—RYE RIDGE—(939-8177). #1—*The Couch Trip.* #2—*Manon of the Spring.*

719. SCARSDALE—FINE ARTS—(723-6699). *Hope and Glory.*

720. SCARSDALE—PLAZA—(725-0078). *Nuts; Cinderella.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Fatal Attraction.* #2—*Batteries Not Included.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Three Men and a Baby.* #2—*Wall Street.* #3—*Good Morning, Vietnam.* #4—*Moonstruck.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Broadcast News.* #2—*Braddock Missing in Action III.* #3—*Batteries Not Included.* #4—*The Couch Trip.* #5—*Raw.* #6—*Moonstruck.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 2/4: *Braddock Missing in Action III.* Beg. 2/5: *The Last Emperor.* #2—Through 2/4: *You Can't Hurry Love.* Beg. 2/5: *The Serpent and the Rainbow.* #3—*Broadcast News.* #4—*Moonstruck.* #5—Through 2/4: *Return of the Living Dead II.* Beg. 2/5: *You Can't Hurry Love.* #6—Through 2/4: *Overboard.* Beg. 2/5: *Cop.* #7—*For Keeps.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Fatal Attraction.* #2—Through 2/4: *Raw.* Beg. 2/5: *Three Men and a Baby.*

Rockland County

752. NANUET—MALL—(623-6336). *Nuts.*

753. NANUET—MOVIES—(623-0211). #1—*Moonstruck.* #2—*Three Men and a Baby.* #3—*The Couch Trip.* #4—*Good Morning, Vietnam.* #5—*Throw Mama From the Train.*

755. NEW CITY—TOWN—(634-5100). #1—Through 2/4: *Wall Street.* Beg. 2/5: *The Serpent and the Rainbow.* #2—*Moonstruck.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Broadcast News.* #2—*Return of the Living Dead II.*

757. NYACK—CINEMA EAST—(358-6631). *Broadcast News.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Wall Street.* #2—*The Couch Trip; Braddock Missing in Action III.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Moonstruck.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Good Morning, Vietnam.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Throw Mama From the Train.* #2—Through 2/4: *Three Men and a Baby.* Beg. 2/5: *She's Having a Baby.*

763. STONY POINT—9 W—(942-0303). *Throw Mama From the Train.*

764. SUFFERN—LAFAYETTE—(357-6030). *Overboard.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Hope and Glory.* #2—*Throw Mama From the Train; Batteries Not Included.*

801. DANBURY—CINE—(743-2200). #1—*Broadcast News.* #2—*Good Morning, Vietnam.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Three Men and a Baby.* #2—*Anguish.*

803. DANBURY—PALACE—(748-7496). #1—*For Keeps.* #2—*Braddock Missing in Action III.* #3—*Cold Steel.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.*

806. FAIRFIELD—COUNTY—(334-1411). Program Unavailable.

807. GREENWICH—CINEMA—(869-6030). #1—*Hope and Glory.* #2—*The Couch Trip; Batteries Not Included.*

808. GREENWICH—PLAZA—(869-4030). #1—*Broadcast News.* #2—*The Last Emperor.* #3—*Three Men and a Baby.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.*

810. NORWALK—CINEMA—(838-4504). #1—*Three Men and a Baby.* #2—*Wall Street.*

811. NORWALK—NORWALK—(866-9202). *Braddock Missing in Action III.*

812. RIDGEFIELD—CINEMA—(438-3338). *Wall Street.*

813. SOUTH NORWALK—SONO—(866-9202). Through 2/4: *Maurice.* 2/5–11: *Anna.*

814. SPRINGDALE—STATE—(325-0250). *Throw Mama From the Train; Fatal Attraction.*

815. STAMFORD—AVON—(324-9205). #1—*You Can't Hurry Love; Anguish.* #2—*Return of the Living Dead II.*

816. STAMFORD—CINEMA—(324-3100). #1—*Good Morning, Vietnam.* #2—*Wall Street.* #3—*For Keeps.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*Empire of the Sun.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Three Men and a Baby.* #2—*For Keeps.* #3—*Wall Street.* #4—*Raw.* #5—*Braddock Missing in Action III.* #6—*Return of the Living Dead II.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Good Morning, Vietnam.* #2—*Raw.* #3—*For Keeps.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Broadcast News.* #2—*The Couch Trip.* #3—(227-9619). *Hope and Glory.* #4—(226-6666). *Good Morning, Vietnam.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *For Keeps.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Braddock Missing in Action III.* #2—*Throw Mama From the Train.* #3—*Return of the Living Dead Part II; Wall Street.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*For Keeps.* #2—*Good Morning, Vietnam.*

902. JERSEY CITY—STATE—(653-5200). #1—Through 2/4: *Braddock Missing in Action III.* Beg. 2/5: *The Serpent and the Rainbow.* #2—Through 2/4: *Return of the Living Dead II.* Beg. 2/5: *Cop.* #3—*Cold Steel.* #4—*Raw.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Wall Street.* #2—*You Can't Hurry Love.* #3—*Overboard.* #4—*Fatal Attraction.* #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*For Keeps.* #8—*The Last Emperor.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Moonstruck.* #2—*Braddock Missing in Action III.* #3—*Broadcast News.* #4—*Good Morning, Vietnam.* #5—*The Couch Trip.* #6—*Raw.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *The Couch Trip.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Return of the Living Dead II.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Raw.* #2—*Braddock Missing in Action III; Cold Steel.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *You Can't Hurry Love.*

913. IRVINGTON—CASTLE—(372-9324). #1—*Braddock Missing in Action III; Raw.* #2—*Return of the Living Dead II.*

914. LIVINGSTON—COLONY—(992-0800). *Good Morning, Vietnam.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). Through 2/4: *Throw Mama From the Train.* Beg. 2/5: *The Last Emperor.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*The Couch Trip.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*Three Men and a Baby.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*The Couch Trip.* #2—*Throw Mama From the Train.* #3—*Fatal Attraction.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Couch Trip.* #2—*Moonstruck; Good Morning, Vietnam.* #3—*Throw Mama From the Train.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Broadcast News.* #2—*For Keeps.* #3—*Wall Street.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*For Keeps.* #2—*Fatal Attraction.* #3—*She's Having a Baby; Broadcast News.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Planes, Trains and Automobiles; Batteries Not Included.*

931. CRANFORD—CRANFORD—(276-9120). #1—*You Can't Hurry Love.* #2—*Moonstruck.*

932. ELIZABETH—ELMORA—(352-3483). *Wall Street.*

933. LINDEN—QUAD—(925-9787). #1—*Three Men and a Baby.* #2—*Moonstruck; Cinderella.* #3—*Empire of the Sun.* #4—*Throw Mama From the Train; Braddock Missing in Action III.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Manon of the Spring.*

936. UNION—UNION—(686-4373). #1—*Good Morning, Vietnam.* #2—*Fatal Attraction.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Broadcast News.* #2—*For Keeps.* #3—*Empire of the Sun.*

938. WESTFIELD—TWIN—(654-4720). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Good Morning, Vietnam.* #2—*The Couch Trip; Planes, Trains and Automobiles.*

951. CLOSTER—CLOSTER—(768-8800). *Three Men and a Baby.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*You Can't Hurry Love.* #2—*Good Morning, Vietnam.* #3—*Three Men and a Baby.* #4—*The Couch Trip.*

953. EMERSON—TOWN—(261-1000). #1—*Wall Street.* #2—*For Keeps.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*You Can't Hurry Love.* #2—*For Keeps.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Moonstruck.* #2—*For Keeps.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Broadcast News.* #2—*Wall Street.*

959. PARAMUS—CINEMA 35—(845-5070). *The Last Emperor.*

958. OAKLAND—TWIN—(337-4478). #1—*You Can't Hurry Love.* #2—*Wall Street.*

961. PARAMUS—BERGEN MALL—(845-4449). *Fatal Attraction.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Good Morning, Vietnam.* #2—*Wall Street.* #3—*Anguish.* #4—*Throw Mama From the Train.* #5—*Three Men and a Baby.* #6—*Moonstruck.* #7—*Broadcast News.* #8—*Braddock Missing in Action III.* #9—*The Couch Trip.* #10—*Empire of the Sun.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Planes, Trains and Automobiles; Batteries Not Included.* #2—*Return of the Living Dead II.* #3—*Raw.*

964. RAMSEY—CINEMA—(825-2090). *Moonstruck.*

965. RAMSEY—INTERSTATE—(327-0153).Program Unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Nuts.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Good Morning, Vietnam.* #2—*Broadcast News.* #3—*Three Men and a Baby.* #4—*Wall Street.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Three Men and a Baby.* #2—*Fatal Attraction.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Cinderella; Raw.* #2—*Batteries Not Included; You Can't Hurry Love.* #3—*For Keeps; Pinocchio and the Emperor of the Night.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—Through 2/4: *Throw Mama From the Train.* Beg. 2/5: *The Serpent and the Rainbow.* #2—*Moonstruck.* #3—*Fatal Attraction.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Good Morning, Vietnam.* #2—*Broadcast News.* #3—*Nuts.* #4—*Three Men and a Baby.*

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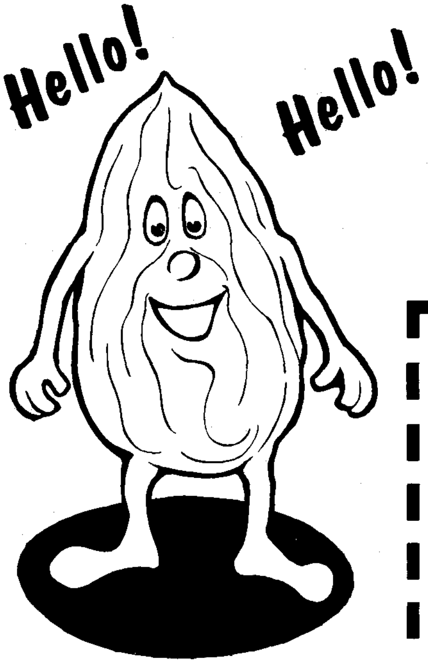
Hello!
Hello!

BRIEF
MOVIE
REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ANGUISH—(1 hr. 29 min.; 1988) A mentally unglued lab technician is urged by his domineering mother to seek murderous revenge when he is dismissed from his job. With Zelda Rubinstein and Michael Lerner. Written and directed by Bigas Luna. R. **33, 92, 107, 108, 112, 208, 210, 216, 220, 223, 530, 603, 606, 609, 625, 706, 802, 815, 962**

BATTERIES NOT INCLUDED—(1 hr. 45 min.; 1987) As an inner-city tenement is about to meet the wrecking ball, unexpected alien visitors descend to help the group of worthy tenants. With Hume Cronyn, Jessica Tandy, and Frank McRae. Written by Brad Bird, Matthew Robbins, Brent Maddock, and S. S. Wilson. Dir. Robbins. PG. **33, 100, 112, 217, 219, 305, 517, 530, 606, 608, 626, 721, 723, 800, 807, 930, 963, 969**

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) This chatty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. feels like the best TV sitcom ever made. The wiry, energetic Holly Hunter, a sort of female Mickey Rooney, stars as Jane Craig, an obsessively ethical person who cheats herself out of happiness. Two men admire her and struggle for her love: Aaron Altman (Albert Brooks), an ace reporter who tries, and fails, to be an anchorman, and whose professional and romantic failure is turning him into an embittered spoilsport; and Tom Grunick (William Hurt), a rather ignorant yet shrewdly calculating smoothie who ascends to power because he's perfect for television. Writer-directer James L. Brooks is observant and funny about such things as ambition and self-interest, and he mixes the romantic stresses right into the working day, which is quite a feat. But Brooks can't break free of the cloying side of his TV background. The characters analyze their feelings constantly until the movie seems more like therapy than drama. And *Broadcast News* is too moralistic about the corruptions of "entertainment" in TV news—as if entertainment and show-business (for instance, Edward R. Murrow's glamorous, smoke-enshrouded theatricality) were not endemic from the beginning. Yet none of this stops the movie from being great fun. (1/4/88) R. **21, 53, 84, 103, 112, 200, 203, 212, 213, 218, 219, 302, 304, 310, 406, 503, 505, 514, 516, 518, 527, 529, 600, 606, 608, 610, 612, 619, 621, 625, 705, 706, 707, 709, 723, 724, 756, 757, 801, 808, 820, 904, 920, 921, 937, 956, 962, 967, 971**

COP—(1 hr. 50 min.; 1988) James Woods plays a devoted cop whose troubled homelife begins to trouble his job performance. With Lesley Ann Warren and Charles Durning. Written and directed by James B. Harris. R. **32, 60, 90, 92, 104, 106, 111, 208, 210, 218, 220, 406, 509, 517, 600, 625, 708, 709, 723, 724, 902**

THE COUCH TRIP—(1 hr. 45 min.; 1988) Dan Aykroyd plays a mental institute patient who, through a series of mishaps, takes over the practice of a prominent radio psychologist. With Walter Matthau, and Charles Grodin. Screenplay by Steven Kampmann, Will Porter, and Sean Stein. Dir. Michael Ritchie. R. **24, 32, 62, 85, 101, 103, 112, 200, 214, 304, 305, 307, 313, 316, 321, 401, 500, 505, 509, 512, 514, 526, 530, 603, 606, 608, 616, 621, 631, 635, 705, 706, 714, 718, 723, 753, 759, 807, 820, 904, 906, 916, 918, 919, 950, 952, 962**

CRY FREEDOM—(2 hr. 35 min.; 1987) Sir Richard Attenborough's mournful and lofty film about South Africa is a major event in the history of liberal agitation but, alas, almost no event at all in the history of film. The movie gives us a sense of the size and beauty of the South African terrain, and we get some nicely delivered lectures on the evils of apartheid, but *Cry Freedom* is closer to disquisition than drama—the outrage is created from way outside. The liberal white journalist Donald Woods (Kevin Kline, in a fine performance) becomes the lens through which we see the country. Woods makes friends with the talented black leader Stephen Biko (Denzel Washington) in 1975 and listens raptly as Biko expounds the necessity for "black consciousness"—the notion that blacks have to take pride in their own traditions and run their own political groups without the leadership or the aid of whites, however friendly. Washington makes Biko a dazzlingly intelligent man with a special gift of temperament. When Biko dies (murdered by the security police) halfway through the film, Attenborough shifts the movie to an adventure story—the escape of Donald Woods (carrying a manuscript about Biko) and his family from hellish South Africa. Unwittingly, Attenborough has equated the regeneration of a white man's conscience with the suffering experienced by the entire black population. A sense of irrelevance overpowers the movie. Written by John Briley. (11/16/87) PG. **47**

★ **THE DEAD**—(1 hr. 23 min.; 1987) John Huston's film, an adaptation of James Joyce's great story "The Dead," from *Dubliners,* is a beautiful work that nevertheless softens its source in ways that are disorienting. The hero, Gabriel Conroy (Donal McCann), is a university professor and book reviewer who presides uneasily at the elaborate after-Christmas party given by his spinster aunts in Dublin. Later, in his hotel room, at his wife's side, he undergoes an extreme and entirely unexpected mortification, and he commences an internal monologue (from the final pages of the story), grieving over himself, his wife, all of Ireland. The party we have been witnessing, however, re-created by Huston with surprising warmth, is anything but "dead"—the people, on the contrary, seem vibrantly alive. Thus the monologue is left hanging a bit. But it's a smooth and beautiful piece of filmmaking nonetheless, with eloquent, detailed performances by a large cast of great Irish actors, and the haunting Anjelica Huston as Gabriel's wife, Gretta. Included in the cast are Donal Donnelly and Marie Kean. Adaptation by Huston's son, Tony. (1/18/88) PG. **55**

DISTANT HARMONY—(1 hr. 25 min.; 1988) A portrait of Luciano Pavarotti's 1986 tour of China. Dir. DeWitt Sage. **43**

★ **EMPIRE OF THE SUN**—(2 hr. 31 min.; 1987) Steven Spielberg's China epic is spectacular, hallucinatory, overwrought, exhausting. His eleven-year-old hero, Jim Graham (Christian Bale), is a boy from a wealthy British family in Shanghai in 1941, a dreamy kid who loves flying more than anything and idolizes the Japanese. When the Japanese, after Pearl Harbor, suddenly round up the European community, Jim, separated from his parents and nearly starving, has to learn to tell friends from enemies in order to survive. Despite huge crowd scenes (actually shot in Shanghai), this immense movie stays close to what Jim is thinking and feeling. Observed from the odd angles of his point of view, objects, people, and geography loom strangely. The movie has a consistently visionary quality; Spielberg makes an epic sprung from a child's fear and need, an epic in a style of innocent expressionism. In the second half of the movie, Jim, living in a prison camp, gives up on the British, who have standards but are hapless and weak, and is drawn instead to the Americans, a ratty bunch who know how to survive. He becomes a protégé of the cynical Basie (John Malkovich) who runs the black market. Sections of the movie are a little amorphous, but Spielberg pulls things together brilliantly in the end. The climax: an attack by P-51 Mustang fighters, silvery and gleaming in the sun. Photographed by Allen Daviau. (12/14/87) PG. **7, 25, 31, 33, 61, 83, 206, 501, 511, 515, 523, 609, 612, 625, 626, 631, 705, 709, 713, 817, 933, 937, 962**

THE FAMILY—(2 hr. 7 min.; 1988) The milestones of life are explored with humor and horror in this saga of 80 years in the life of an Italian family. With Vittorio Gassman, Fanny Ardant, and Stefania Sandrelli. Screenplay by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. **82**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **36, 42, 87, 112, 202, 210, 308, 400, 501, 507, 511, 520, 530, 608, 618, 621, 626, 636, 702, 721, 725, 814, 903, 918, 921, 936, 961, 968 970**

5 CORNERS—(1 hr. 32 min.; 1988) A chronicle of a thirty-six-hour period in the lives of the residents of the Bronx in 1964. With Jodie Foster, Tim Robbins, and Todd Graff. Screenplay by John Patrick Shanley. Dir. Tony Bill. R. **10, 53**

FOR KEEPS—(1 hr. 38 min.; 1988) When a straight-A high school student gets pregnant, she and her boyfriend must deal with the problems of marriage and parenthood. With Molly Ringwald and Randall Batinkoff. Screenplay by Tim Kazurinsky and Denise DeClue. Dir. John G. Avildsen. PG-13. **7, 33, 60, 85, 112, 200, 215, 218, 219, 220, 304, 306, 312, 315, 406, 505, 506, 509, 512, 514, 517, 523, 530, 600, 606, 608, 610, 612, 702, 703, 706, 724, 803, 816, 818, 819, 822, 901, 903, 920, 921, 937, 953, 954, 955, 969**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the 'sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **10, 22, 41, 55, 85, 101, 106, 108, 110, 112, 200, 202, 204, 214, 216, 219, 220, 221, 222, 300, 302, 304, 307, 309, 313, 322, 404, 406, 504, 505, 512, 516, 517, 525, 528, 530, 601, 606, 608, 610, 612, 616, 618, 625, 635, 637, 700, 706, 708, 711, 715, 722, 753, 761, 801, 809, 816, 819, 820, 901, 904, 914, 917, 919, 936, 950, 952, 962, 967, 971**

THE GRAND HIGHWAY—(1 hr. 44 min.; 1988) A young city boy, left with friends in the country while his mother delivers a new baby, is fascinated and repulsed by the hard life of the country. With Anemone, Richard Bohringer, and Antoine Hubert. Written and directed by Jean-Loup Hubert. **50**

HALF OF HEAVEN—(2 hr. 7 min. 1988) In Spanish, Eng. subtitles. After a tragic love affair, a young unmarried mother flees to Madrid and starts a new life. With Angela Molina. Written by Luis Megino and Manuel Gutierrez Aragon. Dir. Aragon. **81**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins. The picture is probably as good as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 51, 719, 800, 807, 820**

IOUSEKEEPING—(1 hr. 57 min.; 1987) A free-spirited young woman is charged with rearing her two nieces when their mother commits suicide, and her unorthodox lifestyle scandalizes the small town where they live. With Christine Lahti. Written and directed by Bill Forsyth. PG. **11, 43**

RONWEED—(2 hr. 25 min.; 1987) An honorable effort, but a clear failure. William Kennedy adapted his celebrated novel about two death-haunted drifters in Depression Albany, and Hector Babenco directed. The result is a movie without any forward motion or much dramatic logic or even simple coherence. The psychological richness that intrigued readers of the novel appears in the movie as the most banal kind of cinematic delusions, and Babenco doesn't seem to know how to shape the narrative. Jack Nicholson, a hobo with slitted eyes who has allowed guilt to ruin his life, is beautiful and heart-breaking, but the formidable Meryl Streep, as a well-born woman who has drifted to the bottom, is stymied. Streep has a coarse, washboard voice and a lurching walk, and she sings, in a bar, with game, tuneless determination, but she can't pull the gallant acting flourishes into something that seems like a person. Babenco doesn't bring her out. In the end, the aura of hopelessness that hangs over *Ironweed* comes as much from the ineptitude of the moviemaking as it does from the aimless, dream-tormented life of the alcoholic bums on screen. With Tom Waits. (1/4/88) R. **42, 64, 85**

EAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **54, 533**

JULIA AND JULIA—(1 hr. 36 min.; 1987) A surreal exploration of love through the eyes of a woman whose dream life melds with reality. With Kathleen Turner, Gabriel Byrne, and Sting. Screenplay by Silvia Napolitano, Sandro Petraglia, and Peter Del Monte. Dir. Del Monte. R. **62, 200, 313, 320, 509**

KING LEAR—(1 hr. 31 min.; 1988) Jean-Luc Godard's version of the Shakespeare play. With Molly Ringwald, Burgess Meredith, and Peter Sellars. Written and directed by Godard. G. **11**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. **6, 46, 85, 200, 219, 309, 406, 527, 530, 612, 627, 702, 724, 808, 903, 915, 959, 969**

THE LONELY PASSION OF JUDITH HEARNE—(1 hr. 50 min.; 1987) A bittersweet love story about an Irish spinster looking for a companion and an expatriot Irishman who is looking for easy money. With Maggie Smith and Bob Hoskins. Screenplay by Peter Nelson. Dir. Jack Clayton. R. **63**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as stiff as the first film. We pick up the story of the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring they had hidden from his view. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually *gambols*. When Ugolin spies on her as she bathes, he is hopelessly smitten. Director Claude Berri's staging of the material is about as clunky as can be. Everything is about twice as long as it needs to be. With Yves Montand, who gives everything he's got in a rum part. Gérard Brach worked on the screenplay, which was adapted from novels by Marcel Pagnol. (11/16/87) PG. **49, 533, 718, 935**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Rupert Graves)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to every quivering emotion. Ivory's direction has definitely grown more adept. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliot, and Ben Kingsley. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **206, 308, 509, 613, 813**

MELO—(1 hr. 52 min.; 1987) In French, Eng. subtitles. A world-class violinist is betrayed by his wife and his best friend. With Sabine Azema, Fanny Ardant, and Pierre Arditi. From a play by Henry Bernstein. Dir. Alain Resnais. **81**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher, as expected, is excellent, and Nicolas Cage, as the sexy baker, has dropped his hang-dog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **24, 30, 33, 44, 66, 85, 101, 110, 112, 210, 212, 213, 217, 219, 220, 300, 301, 311, 317, 318, 401, 406, 504, 505, 509, 512, 517, 523, 525, 530, 603, 606, 608, 610, 613, 617, 621, 625, 625, 634, 635, 637, 700, 703, 706, 712, 714, 722, 723, 724, 753, 755, 760, 801, 817, 821, 904, 916, 917, 919, 931, 933, 955, 962, 964, 970**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **81, 533**

NUTS—(1 hr. 58 min.; 1987) It feels like the kind of blowhard liberal play that triumphed on Broadway 30 years ago. Barbra Streisand, a throw-out from a rich family, plays a fearlessly truthful prostitute who glowers at people and makes grandstanding speeches. When one of Barbra's johns got violent, she killed him in self-defense. Nevertheless, she's on trial for manslaughter. Richard Dreyfuss defends her, but everyone else in the world, for one corrupt reason or another, wants to lock her up in a mental institution for life. Simply by blurting out the truth, Barbra exposes them all for the fakes and hypocrites that they are. Streisand, who produced the picture, gives herself more tight close-ups and noisy tirades than anyone since her co-star, Richard Dreyfuss, went over the top in *Whose Life Is It, Anyway?* Actors kill for roles like this; the audience becomes the unwilling victim. Martin Ritt directed. Darryl Ponicson and Alvin Sargent worked on the adaptation of Tom Topor's play. (11/30/87) R. **37, 52, 317, 320, 511, 601, 519, 521, 531, 620, 623, 710, 720, 752, 966, 971**

OVERBOARD—(1 hr.; 55 min.; 1987) When wealthy socialite Goldie Hawn falls off her yacht and develops amnesia, she is tricked into believing she is the housekeeper for a single father with four brats. With Kurt Russell, Roddy McDowall, and Edward Herrmann. Written by Leslie Dixon. Dir. Garry Marshall. PG. **102, 520, 529, 623, 626, 724, 764, 903**

PATTI ROCKS—(1 hr. 30 min.; 1988) Billy (Chris Mulkey) and Eddie (John Jenkins), two Minnesota working-class men, set out on the road to visit Patti (Karen Landry), a woman whom the married Billy has gotten pregnant. Driving through the night, the two men let loose with a barrage of sexual jokes, complaints, tall tales. Written by the three actors and director David Burton Morris, the movie is trying to expose the way men talk when women aren't listening (worse than women's wildest dreams), but the dialogue is impersonally raunchy. We aren't convinced that we are listening to two individual men. They arrive, and Patti turns out to be a small, skinny, determined woman with amazingly quick perceptions and no illusions about men or herself. She's just as insistent on having her own way sexually as they are, and she's a lot more sure of herself. *Patti Rocks* isn't much, and some of it has the atmosphere of a male mea culpa, but at least it lives in the adult world (which isn't always true of independent film in this country). (1/25/88) R. **87**

PROMISED LAND—(1 hr. 41 min.; 1988) A poignant story about coming-of-age in America today and coming to grips with the American dream. With Kiefer Sutherland, Meg Ryan, and Tracy Pollan. Written and directed by Michael Hoffman. R. **45**

RAW—(1 hr. 35 min.; 1987) Eddie Murphy at a low ebb, taunting gays, and, obsessionally, women. In this wearisomely profane concert film, he's turned himself into a crank and a bore—a young black version of a fifties Borscht Belt "dirty" comic, slamming the broads. Women, it seems, want his money, and they're always setting traps for men; they're hostile and uppity, demanding independence, but everyone knows that their only function is to make love to their husbands. And once a man satisfies them sexually (much moaning into the microphone here), they will put up with anything he does, however awful, as long as he says, "I'm sorry." Murphy seems actually to believe this rubbish; he sounds like a guy who's never known any woman who wasn't a hooker. The movie is a hit, but despite some extraordinary flashes of talent, it's also a sour, depressing experience—infantilism encased in flunkyism. The adulation directed towards Murphy seems like a set of one-way mirrors around his head. Directed by Robert Townsend. (1/11/87) R. **36, 67, 90, 100, 101, 108, 112, 200, 207, 214, 216, 217, 300, 306, 312, 319, 406, 505, 530, 601, 606, 608, 625, 714, 723, 725, 818, 819, 902, 904, 911, 913, 963, 969**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting (and exhausting) comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit and connoisseur of disorder who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious, and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

THE SERPENT AND THE RAINBOW—(1 hr. 24 min.; 1988) The nightmarish journey of a Harvard anthropologist studying Haitian voodoo. With Bill Pullman, Cathy Tyson, and Paul Winfield. Screenplay by Richard Maxwell and A. R. Simoun. Dir. Wes Craven. R. **3, 107, 208, 210, 220, 313, 406, 509, 601, 610, 625, 631, 709, 724, 902, 970**

SHE'S HAVING A BABY—(1 hr. 40 min.; 1988) Two newlyweds face the realities of married life when they discover their first baby is on the way. With Elizabeth McGovern and Kevin Bacon. Written and directed by John Hughes. PG-13. **24, 40, 62, 80, 102, 203, 210, 219, 220, 317, 406, 509, 601, 610, 621, 625, 631, 705, 715, 762, 921**

SINGING THE BLUES IN RED—(1 hr. 50 min.; 1987) A dissatisfied musician from East Germany crosses the Berlin wall to obtain free artistic expression but finds that the big business practices of the Western countries do not necessarily give him freedom with his musical career. With Geruls Pannach. Written by Trevor Griffiths. Dir. Ken Loach. **11**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **4**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle,* which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female sex. (12/7/87) PG. **20, 34, 52, 84, 106, 109, 111, 112, 200, 214, 215, 219, 221, 222, 223, 300, 302, 304, 309, 313, 316, 318, 322, 400, 406, 504, 505, 508, 510, 512, 513, 516, 517, 530, 601, 606, 608, 610, 618, 621, 625, 634, 638, 706, 708, 709, 715, 722, 725, 753, 762, 802, 805, 808, 809, 810, 818, 903, 917, 933, 938, 951, 952, 962, 967, 968, 971**

THROW MAMA FROM THE TRAIN—(1 hr. 45 min.; 1987) An aspiring writer who still lives at home makes a pact with his writing teacher to kill his bothersome mother. With Danny DeVito, Billy Crystal, and Kim Greist. Written by Stu Silver. Dir. DeVito. PG-13. **24, 40, 67, 80, 90, 102, 104, 108, 112, 200, 207, 214, 216, 217, 304, 305, 313, 402, 500, 505, 509, 521, 526, 530, 606, 608, 616, 621, 631, 636, 713, 714, 753, 762, 763, 800, 805, 814, 900, 903, 915, 918, 919, 933, 938, 962, 970**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) A compulsive womanizer sacrifices his freedom in the West to return to his wife in Soviet-dominated Prague. With Daniel Day Lewis, Juliette Binoche, and Lena Olin. Screenplay by Jean-Claude Carriere and Philip Kaufman. Dir. Kaufman. R. **64**

★ **WALL STREET**—(2 hr.; 1987) In this sensationally entertaining melodrama about greed and corruption in New York, Oliver Stone evokes the itch, the fever, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, burnished, charismatic, irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah, miscast, as a young decorator who wants to "produce a line of high-quality antiques at low cost." (12/14/87) R. **7, 33, 48, 66, 89, 112, 203, 213, 218, 219, 223, 302, 304, 310, 313, 406, 503, 504, 506, 509, 509, 511, 514, 601, 517, 519, 523, 530, 608, 610, 612, 616, 627, 634, 636, 706, 708, 709, 713, 715, 722, 755, 759, 810, 812, 816, 818, 900, 903, 920, 932, 953, 956, 958, 962, 967**

YOU CAN'T HURRY LOVE—(1 hr. 35 min.; 1988) A young man learns the meaning of patience while pursuing true love. With David Leisure, Scott McGinnis, and Anthony Geary. Written and directed by Richard Martini. R. **20, 37, 60, 65, 88, 204, 207, 210, 219, 220, 222, 223, 301, 309, 315, 406, 530, 602, 610, 706**

REVIVALS

THE BAND WAGON—(1 hr. 52 min.; 1953) Cyd Charisse is the nominal heroine, but the real stars of this Technicolor musical are Fred Astaire and the English matinee idol Jack Buchanan. Nanette Fabray provides the pep and Oscar Levant the hypochondria. The marvelous Dietz and Schwartz score includes "Triplets," with Fabray, Astaire, and Buchanan in baby clothes. Dir. Vincente Minnelli. **1**

BLADE RUNNER—(1 hr. 54 min.; 1982) An unsuccessful homage-parody of forties *film noir,* set in twenty-first-century Los Angeles. Harrison Ford is a retired police detective called back into service to eliminate some robots that look exactly like humans and have gone berserk. Murkily lit and intentionally schlocky-looking, *Blade Runner* has the immense high-ceilinged rooms, zany camera angles, and pretentious, echoing dialogue of a hundred naively bad experimental films. Dir. Ridley Scott. **2**

BOUND FOR GLORY—(2 hr. 27 min.; 1976) A biographical portrait of folksinger-composer Woody Guthrie, with David Carradine giving the best performance of his career. Director Hal Ashby and cinematographer Haskell Wexler, in an extraordinary visual achievement, have re-created the look and feel of the Depression—Guthrie's free spirit and the sad but vibrant era become meshed. **8**

CARMEN—(1 hr. 39 min.; 1983) In Spanish, Eng. subtitles. A contemporary Spanish choreographer-director searches for a leading lady who fulfills his vision of Carmen. The woman he finds, ironically, is named Carmen, and during rehearsal, they find themselves living out the *Carmen* story of love and treachery. With Antonio Gades, Laura Del Sol. Dir. Carlos Saura. **1**

CINDERELLA—(1 hr. 14 min.; 1987) A poor scullery maid becomes the belle of the ball and meets her Prince Charming with the aid of some resourceful mice and a frumpy fairy godmother in this re-release of the Disney classic. Wilfred Jackson, Hamilton Luske, and Clyde Geronimi were supervising directors. G. **308, 402, 502, 609, 720, 933, 969**

CIRCLE OF DECEIT—(1 hr. 48 min.; 1982) In German, Eng. subtitles. A powerful philosophical film about a West German journalist (Bruno Ganz) who covers the war between Christians and Moslems in Lebanon. Director Volker Schlöndorff sends the journalist wandering through the ruined landscape of Beirut as it comes alive with terror and violence at night. Appalled by atrocities committed by Christians, the journalist frets over his own lack of commitment and laments European impotence and voyeurism. With Hanna Schygulla. **2**

FRENCH CANCAN—(1 hr. 45 min.; 1955) In French, Eng. subtitles. Backstage romance during the creation of the Moulin Rouge in the Belle Epoque Paris of the 1880s. With Jean Gabin, Françoise Arnoul, Maria Felix, and Edith Piaf. Written and directed by Jean Renoir. **1**

JEZEBEL—(1 hr. 43 min.; 1938) One of Bette Davis's three best performances (with *The Letter* and *The Littl Foxes*), as the reckless southern belle whose high jinks end in tragedy and whose repentance comes too late. With Henry Fonda as the man whom she loves and who humiliates her. Dir. William Wyler. **8**

THE LETTER (1940)—(1 hr. 35 min.) Bette Davis gives memorable performance as the outwardly respectabl but hypocritical colonial wife in Singapore who murders her lover. The whole community, eager to avoi a scandal, gathers around to protect her. Tense, surprising, completely satisfying. With Herbert Marshal and James Stephenson. Screenplay by Howard Koc from the story and play by W. Somerset Maugham Dir. William Wyler. **8**

THE NIGHT OF THE HUNTER—(1 hr. 33 min.; 1955 Charles Laughton directed this odd, haunting fil about two children pursued by a murderer in the rura South. Robert Mitchum brings his creepy charm t the role of the religion-obsessed killer; Shelley Winters is, typically, his victim. **8**

SINGIN' IN THE RAIN—(1 hr. 43 min.; 1952) The classi satire of Hollywood in the early sound period and on of the best movie musicals ever made. With a score o sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'Em Laugh"); Gene Kelly, Debbie Reynolds, and Donald O'Connor, who crackl with wholesome energy; and a Comden-Green scrip with good lines. Dir. Kelly and Stanley Donen. **2**

SOTTO . . . SOTTO—(1 hr. 45 min.; 1984) In Italian, Eng subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronic Lario, Luisa De Santis, and Massimo Wertmülle Written by Wertmüller and Enrico Oldoini. Di Wertmüller. **9**

THEATER
LISTINGS

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BROADWAY

Now Playing

ANYTHING GOES—A brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. Featured in the cast are Patti LuPone, Anthony Heald, Howard McGillin, Bill Francine, Linda Hart, and Kathleen Mahony-Bennett; opened 10/19/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through June. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE-In Hugh Whitemore's play, Derek Jacobi stars as the British mathematician, Alan Turing, credited as being the person responsible for breaking the German *Enigma* code, and saving thereby perhaps a million Allied personnel; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colm Meaney. Tues.-Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. & Sat. at 8, $30 to $40; opened 11/15/87. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon.-Sat. at 8 (dark Thursdays), $27.50-$40; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on Christopher Isherwood's stories; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince; dances and cabaret numbers staged by Ron Field; opened 10/22/87. Tue.-Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. & Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. (Ends run at the Imperial 2/7 and opens at the Minskoff, 200 W. 45th St., 869-0550, on 2/9.) **Imperial,** 249 W. 45th St. (239-6200). 2 hrs. 40 mins. Major credit cards. **IRLS**

CATS—A version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement; opened 10/7/82 and may last forever. Mon.-Fri. at 8, Sat. at 2 & 8, $30-$47.50; Wed. at 2, $25-$42.50. **Winter Garden,** Bdwy & 50th (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon.-Thur. at 8, Wed. & Sat. at 2; $30-$45; Fri. & Sat. at 8, $30-$47.50. **Shubert,** 225 W. 44th St. (239-6200). 2 hrs. 10 mins. ● ●

FENCES—Billie Dee Williams stars (as of 2/2) in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. With Lynne Thigpen, Ray Aranha, Charles Brown, Frankie Faison, Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue.-Thur. at 8, $10 to $35; Fri. & Sat. at 8, Sat. at 2, Sun. at 3; $15-$37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 W. 46th St. (246-0102). 2 hrs. 35 mins. Credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues.-Sat. at 8:15, Sat. & Wed. at 2:15, Sun. at 3, $27.50-$45. **St. James,** 246 W. 44th St. (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is a Mysterious Man, Robert Westenberg is both Cinderella's Prince and Little Red Ridinghood's Wolf, in a musical written and directed by James Lapine; music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $50, Wed. at 2, $32.50 to $42.50. **Martin Beck,** 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper earl; opened 8/10/86. Tue.-Sat. at 8, Sat. at 2, Sun. at 3, $35-$47.50; Wed. at 2, $30-$40. **Marquis,** 46th St. & Bdway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Gary Morris, Terrence Mann, Kelli James, Randy Graff, Norman Large, Jennifer Butt. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon.-Sat. at 8, Sat. at 2; $25-$50. 200 tickets at $16 available Mon.-Thur. by presenting student I.D.'s at box office. **Broadway,** Bdway at 53rd (239-6200). 3 hrs. 15 mins. Credit cards. **IRLS**

THE NERD—Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Peter MacNicol, Robert Joy, Jim Borrelli, Susanna Frazer, Wayne Tippit, Peggy Cosgrave, and Zachariah Overton; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hrs. 15 mins. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared--they're putting you on). Tue.-Thur. at 8, Sun. at 7:30, Fri. & Sat. at 8; Sat. & Sun. at 3, $15-$33; through 2/28. **Ritz,** 219 West 48th Street (582-4022). 2 hrs. All major credit cards.

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Mon. through Sat. at 8, Sat. at 2, $37.50 to $50; Wed. at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

RODNEY DANGERFIELD ON BROADWAY!—The stand-up comedian entertains (aided by guest Bob Nelson). Tues.-Sat. at 8; Sun. at 7; 2/2-14. **Mark Hellinger Theater,** 51st Street and Broadway (246-0102).

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200).

SERIOUS MONEY—The New York Shakespeare Festival production of Caryl Churchill's play, termed 'a dark comedy,' after a run at the Public Theater off-Broadway, is coming uptown. It's set in the London financial markets after the Big Bang (the day the English Stock Exchange was deregulated), and is about greed, corruption, and murder in the fast-moving world of high finance; directed by Max Stafford-Clark. With Kate Nelligan, Alec Baldwin, John Pankow, Michael Wincott and Allan Corduner. Previewing now prior to a 2/9 opening. Call theater for details. **Royale,** 242 West 45th Street (239-6200). Credit cards.

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

OFF BROADWAY

AMERICAN NOTES—Len Jenkin's play about an all-night encounter in a motel office between an uprooted man and a young woman; directed by Joanne Alkalaitis. Featured in the cast are George Bartenieff, Lauren Tom, Jesse Borrego, Mercedes Ruehl, Anny Davis, Stephen McHattie, Thomas Ikeda, Rodney Hudson, Laura Innes, and Olek Krupa. Tues. through Sun. at 8; Sat. and Sun. at 3; $20 to $25; from 2/2. **Public/Susan Stein Shiva,** 425 Lafayette Street (598-7150).

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; $30; from 2/5. Atlantic Theater Company, **Mitzi E. Newhouse Theater,** Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, and Dennis Boutsikaris, Mon. through Sat. at 8 (Tuesdays are dark), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

BROTHERHOOD—John David Richardson's play, directed by Dennis Delaney, depicts the lives of three brothers from boyhood to manhood tracing the memories that bind them together with a closeness they don't realize they share. With Robert Poletik, Frederick Wessler, Mark Shannon, Michael Krauss, Howard Kuttner. Wed.–Sat. at 8, Sun. at 2; through 2/13; $8. **Perry St. Theater,** 31 Perry St. (255-9186).

THE CHERRY ORCHARD—Anton Chekhov's play, with an English translation by Elisaveta Lavrova; directed by Peter Brook. Featured in the cast are Linda Hunt, Erland Josephson, Kate Mailer, Natasha Parry, Brian Dennehy, Roberts Blossom, Stephanie Roth, Rebecca Miller, David Pierce, Jan Triska, Howard Hensel, Zeljko Ivanek, and Mike Nussbaum. Through 4/10; $10 to $35. (Phone theater for details.) A BAM production performed at the **Majestic,** 651 Fulton St., two blocks from BAM (1-718-636-4100).

DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Call theater for specifics. $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

GO BACK FOR MURDER—THis one's a real Agatha Christie hallenging and ambitious puzzler; directed by Mark McQuown. Featured in the cast are Catherine Winters, Ken Altman, James Lurie, John Henderson, Janet Folta, Steve Fisher, and Doug O'Connor. 2/4 through 14; $12 (call for specifics). **St. Bart's Playhouse,** 109 East 50th Street (751-1616).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play concerning the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberson. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; 2/6 and 7; $15; and from 2/10, $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—20th anniversary of the musical, with Karen Akers, Shelle Ackerman, Elmore James, and Kenny Morris comes to town; directed by Elly Stone, star of the original production. 2/5, 6, 11, 12 at 8; $25–$30. **Town Hall,** 123 43rd Street (947-5850).

THE LEGACY—Gordon Nelson's graphic account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. and Sat. at 8, Sun. at 3; $12; through 5/22. **National Black Theater,** 2033 5th Ave. (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the choir who dreams of becoming a pop singer. Thur. & Fri. at 8, Sat. at 2, 5, & 8, Sun. at 3; $10–$19.95. **Heckscher,** 5th Ave. at 104th St. (534-2804).● ●

MASS APPEAL—Bill C. Davis's play features Malachy McCourt and Tony Carlin in the story of a strong and unlikely friendship forged through controversy and in spite of fear; directed by the author. Wed. through Sat. at 8, Sat. & Sun. at 2; $15 and $20; through 3/6. **Irish Arts Center,** 553 W. 51st St. (757-3318).

THE NO-FRILLS REVUE!—Musical revue, with 14 collaborators & contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, & blackouts. With Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, Bob Stillman. Tues.–Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7:30; $25. **Cherry Lane,** 38 Commerce St. (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. From 2/1, Tues.–Thur. at 8, Sun. at 3; $22; Fri. at 8, Sat. at 7 & 10, Sun. at 7; $25. **Circle-in-the-Square,** 159 Bleecker St. (254-6330).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also in the cast with Cathy Russell, Brian Dowd, Michael Worth, MacGregor King. Tues.–Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; $25. **INTAR Theater,** 420 W. 42nd St. (695-3401).

PSYCHO BEACH PARTY—Charles Busch's comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. With Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Judith Hansen, Theresa Marlowe, Meghan Robinson, Andy Halliday. Tue.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $28. **Players,** 115 Macdougal St. (254-5076).

THE RIVER—A musical by Peter Link and William Spencer Reilly that equates nature's cycle of water with man's journey through life. Tues.–Fri. at 8, Sat. at 3 & 8, Sun. at 3; $26.50–$29.50. **Promenade,** Bdway and 76th Street (580-1313).

ROY BLOUNT'S HAPPY HOUR-AND-A-HALF—A humorist-author offers observations on a wide variety of subjects. Wed.–Sat. at 8, Sun. at 3; $15; through 2/7. **American Place,** 111 W. 46th St. (247-0393).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary Robinson. With Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, Jon Tenney. Tue.–Thur. at 8, Sat. at 2, $25; Wed. at 2, $22; Fri. & Sat. at 8, Sun. at 3, $28. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. With Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $24 to $30. **Lucille Lortel,** 121 Christopher Street (924-8782).

SYMPHONY OF RATS—A theater work, written and directed by Richard Foreman, documents the mental unease of a president of the United States (played by Ron Vawter) as he receives apocalyptic messages from outer space. With Peyton Smith, Kate Valk, Jeff Webster. Wed. through Fri. and Sun. at 8, Sat. at 7 and 10; $15; through February. **The Performing Garage,** 33 Wooster Street (966-3651).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon. through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; $85 to $135. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

THE TAMING OF THE SHREW—Shakespeare's comedy, directd by Julie Taymor, and starring Shelia Dabney and Sam Tsoutsouvas. Thur. through Sat. at 8; through 3/12; $15. **Triplex Theater 2,** 199 Chambers Street (618-1980).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

THEATER COMPANIES

AMAS REPERTORY THEATER—*Struttin',* a new musical, spanning the period from 1917 through 1940, with book, music, and lyrics by Lee Chamberlin, is about two sisters from Asbury Park who move to New York seeking fame and fortune; directed by Ms. Chamberlin. Thur. through Sat. at 7:30, Sun. at 3; $10; 2/11 through 3/6. **AMAS,** 3rd floor, One East 104th Street (369-8000).

AMERICAN JEWISH THEATER—Jan Hartman's *K,* a new play based on the life of Franz Kafka; directed by John Pynchon Holmes and starring Graeme Malcolm in the title role. Tues., Wed., Thurs., and Sat. at 8, Sun. at 2 and 7; $20. **Theater,** 15 West 28th Street (683-7707).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories,* are in rotating repertory with *Indigo Blues,* by Judi Ann Mason. Featured in the casts are Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Gwen Roberts-Frost, Chuck Patterson, and Mikell Pinkey (who is the director of all three plays). Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12; through 3/27. Phone for specifics. **Theater,** 1368 Fulton St., Bklyn (1-718-636-0918).

CIRCLE REPERTORY THEATER—David Steven Rappoport's *Cave Life* is a comedy about an eccentric Manhattanite involved in an unusual *menage-a-trois* with her husband and her hallucination of a Neanderthal man; directed by Paul Lazarus. Tues.–Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $22.50–$26; from 2/11. **Theater,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATER—2/11 through 28: Bernard Pomerance's *The Elephant Man,* based on the life of John Merrick (and winner of three Tony Awards). Tue.–Sun. at 8, Sat. & Sun. at 2:30. **Theater,** 310 Riverside Drive (enter on 103rd St.) (663-2028).

JEAN COCTEAU REPERTORY—Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia (through 2/13), in repertory with T. S. Eliot's *The Cocktail Party,* about a mysterious stranger and two guardian angels in London (through 4/21); and Jean Anouilh's *Antigone,* a modern retelling of the Sophocles tragedy; through 2/25. Thur.–Sat. at 8, Sun. at 3; $15. Phone theater for specifics. **Bouwerie Lane,** 330 Bowery (677-0060).

MANHATTAN THEATER CLUB—Alan Ayckbourn's *Women In Mind* is a comedy about a middle-aged woman (Stockard Channing) whose fantasy life threatens to overcome her real and, in her mind, rather mundane life; directed by Lynne Meadow. With Tracy Pollan, Michael Countryman, Patricia Conolly, John David Cullum, Remak Ramsay, Daniel Gerroll, Simon Jones. Tues.–Sun. at 8, Sat. & Sun. at 2:30; $30 (exc. Sun. at 8 which is $25); 2/2–3/13. Stage I, **City Center,** 131 West 55th Street (947-5850).

NEW YORK SHAKESPEARE FESTIVAL—*A Midsummer Night's Dream:* This one is set in Brazil's northern Bahai at the turn of the century and incorporates aspects of voodoo into the supernatural aspects of Shakespeare's fantasy; a good bit of his indestructible humor comes through. Directed by A. J. Antoon, with Lorraine Toussaint, Elizabeth McGovern, F. Murray Abraham (who's taking a leave of absence from 2/2). Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, $20 to $25; through 3/27. **Public/Anspacher Theater,** 425 Lafayette Street (598-7150).

PEARL THEATER COMPANY—Sophocles's *Electra,* directed by Emanuele Pagani (with Rosemary Murphy as Choral director, with Joanne Camp heading the Chorus), and Donnah Welby, David Brazda, Laura Rathgeb, Laurence Gleason, and Ken Harpster. Wed. through Sat. at 8, 27 and 14 at 3; $10; through 2/20. **Pearl Theater,** 125 West 22nd Street (645-7708).

PLAYWRIGHTS HORIZONS—Neal Bell*'s Cold Sweat* is about a young woman doctor whose war experiences in Vietnam bring her a different view of mortality; directed by John Henry Davis. With Rosemary Murphy, Kent Broadhurst, Brad Sullivan, and Ellen Parker, among others. Through 2/7; $5. Call for specifics. **New Wing,** 416 West 42nd Street (564-1235).

PRIMARY STAGES COMPANY—*Lethe*, by Maurya Wickstrom and Joel Reynolds, is a theater of terror and spectacle on the banks of the river of oblivion in Hades. 2/3 through 7 at 8; $6. **William Redfield Theater,** 354 West 45th Street (333-7471).

PROMETHEAN THEATER COMPANY—Dan Roentsch's *The Newborn King,* directed by the author and featuring Allegra Blumfield, David Wilson, Terry Burns, Rachel White, Stephen Byers, and Susan Horner, is about a happy young couple whom we meet many years later, when their now grown children come home to a Christmas reunion. Thur.–Sun. at 8, 2/4–21; $8. **Theater 22,** 54 W.22nd St. (719-9812).

PUERTO RICAN TRAVELING THEATER—Richard Irizarry's *Ariano,* a controversial drama about a yuppie, his obsession with acceptance by the 'white' world, amd takes a long, hard look at racial attitudes. With Elizabeth Ruiz, Rafael Baez, David Medina, Eddie Trucco, Graiela, and Jimmy Borbon; directed by Vicente Castro. English performances: Wed. through Fri. at 8; Spanish performances: Sat. and Sun. at 2:30 and 8; $10. **PRTT,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—A revival of the 1970 *Turds in Hell,* by Charles Ludlam and Bill Vehr; directed by Lawrence Kornfeld; with Black-Eyed Susan, Katie Dierlam, Everett Quinton, Vicky Raab, and Eureka, among others. Wed. through Sun. at 8, Sat. at 7 and 10; $15 to $20; through 2/28. **Charles Ludlam Theater,** One Sheridan Square (691-2271).

ROUNDABOUT THEATER COMPANY—David Birney and Kim Hunter star in George Bernard Shaw's *Man and Superman*, about the Ideal Man (the man every woman dreams of marrying), directed by William Woodman. Featured in the cast are Jonathan Walker, Frances Conroy, John Carpenter, Harriet Harris, Michael Cumpsty, I. M. Hobson, and Anthony Fusco. Tues. through Sat. at 8, Wed., Sat., and Sun., at 2; $18 to $28; through 2/14. **Roundabout Theater,** 100 East 17th Street (420-1360).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Wed. through Sat. at 8, Sat. at 3; $10. **Royal Court Repertory Theater**, 342 West 53rd Street (956-3500).

SOHO REPERTORY COMPANY—David Belasco's 1905 Wild West play, *The Girl of the Golden West,* directed by Julian Webber, deals with the turn-of-the-century's growing movement for women's rights. Monique Fowler has the title role. Thur. through Sat. at 8, Sun. at 2:30 (exc. for 2/20 which is at 6 and 9:30); $10 (exc. for a gala on 2/11,when it's $40); from 1/29. **Soho Rep/Greenwich House Theater,** 27 Barrow Street (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line,* a comedy, Wed., Thur. and Sun. at 9:30; $10. **Thirteenth Street Repertory Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANGEL STREET—Patrick Hamilton's play, a stage version of the film *Gaslight,* about a suave husband, and a wife who is being slowly driven mad; directed by Lucy Keyes. Fri. & Sat. at 8, Sun. at 3; $10; through 2/14. **Westside Repertory,** 252 W. 81st St. (874-7290).

BOOGIE WOOGIE AND BOOKER T.—Wesley Brown's drama concerns the struggle between established civil rights policies and those of more radical leaders; directed by Leon Bailey. Thur. through Sat. at 8, Sat. at 3; $8; through 2/13. **Mazur Theater,** 555 East 90th Street (787-0422).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

THE BRIARS—Marie Elena Torres's story of Napoleon *Bonaparte, on St. Helena, who is making plans to re*turn to Europe in a renewed blaze of glory; directed by Jack Cornwell. Featured in the cast are Kevin Bruce, Sebastian Russ, Barbara Costigan, Sandy Austin, George Bishop, and Anthony Ferlazzo. Sun. through Wed. at 7:30; through 2/10; $8. **18th Street Playhouse,** 145 West 18th Street (795-7804).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. Thur. through Sat. at 8, Sun. at 7; through 2/14; $8 to $10. **Noho Theater**, 2 Bond Street (642-8009).

THE CLONE—Michael T. Folie's science-fiction play, directed by Michelle Macau. Thur. and Fri. at 8, Sat. and 7:30 and 9:30; through 2/6; $5. **Midtown Plaza,** 320 East 25th Street (1-718-596-1106).

COMPANY–The Stephen Sondheim/George Furth landmark musical about marriage, relationships, and commitment; directed by Jeffery K. Neill. Thur. through Sat. a 8, Sat. and Sun. at 3 (2/14 at 4); 2/12 through 3/6; $10. **All Souls Players,** Lexington Avenue at 80th Street (877-5997).

DOUBLE BILL—Two plays by Larry Myers: *Alive, Loud, Black, and Blue* and *Thighs Like Tina Turner,* both directed by John Uekcer. Thur. through Sun. at 7; $4; 2/4 through 21. **Theater for the New City,** 155 First Avenue (254-1109).

HALF-DESERTED STREETS—Robert Moresco's story of Hell's Kitchen and a group of teen-agers faced with life's choices; directed by Richard Compton. Featured in the cast are Dan Grimaldi, Mario Cellario, Michael Imperioli, and Victor Colicchio. Tues. through Sun. at 8; $8; through 2/7. **Actors Outlet Theater,** 120 West 28th Street (279-4200).

HONEYMOON IN HADES—Musical comedy, based on the Orpheus-Eurydice legend, by Joe Da Versa and Phyllis Cole, starring Da Versa, Deborah Surdi, Frank Surdi, Richard Paratley, Loretta Rotol, and Phllis Falletta. Fri. through Sun. at 8; 2/5 through 28; $8. **Prometheus Theater**, 239 East Fifth Street (477-8689).

IVANOV—Anton Chekhov's comic melodrama about a despairing idealist–a liberal 19th Century Russian Everyman; directed by Dennis Thread. 2/4 through 27. *Call theater for specifics*; $8. **Newfoundland Theater,** 353 Broadway (595-6652).

THE LAST MUSICAL COMEDY–A musical dedicated to the Golden Age of Broadway Musicals; book and lyrics by Tony Lang; music by Arthur Siegel; directed by Pamela Hunt. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10; 2/12 through 3/5. **Riverwest Theater,** 155 Bank Street (243-0259).

LIVING TOGETHER—A revival of Alan Ayckbourne's comedy in which he mixes three couples and stirs them briskly; directed by Steven Keim. Featured in the cast are Gary Ramsey, Adam Cunningham, Mary Aufman, Tom Grasso, Allyson Surprenant, and Jean Synodinos. Thur. through Sat. at 8, Sun. at 3; $8; 1/28 through 2/14. **Arts and Work Ensemble Theater,** 870 Sixth Avenue (924-8699).

LOOSE ENDS—Larry Fishburne and Paul Guilfoyle appear in a revival of Michael Weller's portrait of lovers who discover, after a decade, that love is not enough; directed by Irene Lewis. Tues. through Sat. at 8; Sat. at 2, Sun. at 3; through 3/6. **Second Stage Theater,** 2162 Broadway (873-6103).

THE MAD EMPEROR—August Strindberg's tragi-comedy about the reign and fall of Erik XIV, king of Sweden, betrayed by his brother, his queen, and his lover; directed by Steven Baker. Thur. through Sun. at 8; $5; through 5/2. **Dramatis Personae Theater**, 25 East Fourth Street (673-4382).

THE MAIDS—Jean Genet's drama stars Julie Cohen and Marc Geller as the maids, and Tim White as Madame; directed by Michael Mayer. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 3; $8; through 2/7. **Riverwest Theater,** 155 Bank Street (243-0259).

MR. HIRSCH DIED YESTERDAY—Fred Newman's tale about growing up in and around a 1940s South Bronx candy store, and where now, through memory, life takes on a powerful meaning. 2/5, 6, 12, 13 at 8; $10. **Castillo,** 7 East 20th Street (505-0170).

MEN IN ART—Two one-acters by Robert Patrick: *Let Me Not Mar That Perfect Dream* (three generations of gay playwrights fight it out), and *The Last Stroke* (a great painter can survive anything-but a fan). Thur. through Sun. at 9; $4; 2/4 through 21. **Theater for the New City,** 155 First Avenue (254-1109).

SHIRLEY BASIN—Rita Gardner and Norma Jean Giffin star in Jack Gilhooley's comedy based on adventures of women of Shirley Basin, a uranium mining town in Wyoming; directed by Liz Wright. Wed. through Sat. at 8; $8; from 2/10. **Nat Horne Theater,** 440 West 42nd Street (279-4200).

SLASHER–A splatter-rock musical by Michael Hilyer, Biff Paruolo, Bill Wheeler, and Michael Calderwood; directed by Michael Hillyer. Wed. at 8, Fri. at 7, Sat. at 10, through 2/6; $10. **Wings Theater,** 112 Charlton Street (645-9630).

SLAVE TRADE—Jim Engelhardt's play, directed by Gary Garrison, takes place in 1806 on a ship in the mid-Atlantic, whose captain transports Africans to the slave markets of the new world. Featured in the cast are Michael Rogers, John Daggett, and Joseph Callari. Thur. through Sat. at 8, Sun. at 3; $7 and $8; 2/11 through 28. **Brooklyn Playworks Theater,** 674 Fourth Avenue, Brooklyn (1/718-499-2293).

SLOW BURN—Cynthia Cooper's play, based on the 'snowball murders' incident in Baltimore in the early 80s which became a *cause celebre* at the time, especially for the elderly; directed by Michael Warren Powell. Fri. at 7, Sun. at 3 and 8; through 3/6; $10. **Wings Theater,** 112 Charlton Street (645-9630).

THREESOME—*Threesome,* three original one-act musicals by Migdalia Cruz, Eduardo Machado, and Ana Maria Simon, with music by Sergio Garcia-Marruz, Fernando Rivas, and Jeffrey Roy. Thur.–Sat. at 8; 2/4–3/5; $8. **Duo Theater,** 62 East 4th Street (598-4320).

WOYZECK—Georg Buchner's play in which the title character tries to save the woman he loves rather than expose her to an oppressive society; directed by Joop Klinge. Tues.–Thurs., Sat., Sun. at 8; through 2/7. **Mazur,** 197 East Broadway (475-4595).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PAT ADAMS—Large-scale oil paintings and works on paper in which the artist manipulates the circle in various sizes, colors, textures, densities, and relationships; through 3/25. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

CECILE GRAY BAZELON—Recent paintings of interiors and exteriors of office buildings and country houses; 2/9–3/5. Perlow, 980 Madison Ave. (517-5858).

ROSELLE DAVENPORT—Landscape paintings of southern France and Greece; through 2/23. Coe Kerr, 49 E. 82nd St. (628-1340).

ADOLPH GOTTLIEB—Large-scale paintings executed between 1962–1972; through 2/18. Knoedler, 19 E. 70th St. (794-0550).

MARSDEN HARTLEY—Paintings from the last decade of his life, including two symbolic self-portraits; through 2/27. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

SUSAN HAUPTMAN/JOHN GIBSON—Drawings/Recent paintings. Through 2/24. Stone, 48 E. 86th St. (988-6870).

WALT KUHN/MARSDEN HARTLEY—Landscapes by these two American Modernist painters; through 2/27. Salander-O'Reilly, 22 E. 80th St. (879-6606).

WILLIAM MCGEE—Assemblages, collages, and paintings; through 2/13. Cecil, 16 E. 72nd St. (517-3605).

PAUL RESIKA—Pastels and small paintings of landscapes; 2/4–27. Perlow, 980 Madison Ave. (517-5858).

JAMES WEEKS—Paintings of landscapes and interiors with figures, plus portraits; through 2/13. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

PAT ADAMS/EUGENIE BAIZERMAN—Recent large-scale paintings, works on paper, and monotypes/Small paintings from 1926–1946. Through 2/20. Zabriskie, 724 Fifth Ave. (307-7430).

DOZIER BELL—Landscape paintings in which large luminescent areas of sky and water are delineated by dark, geometric elements; through 2/27. Schmidt-Bingham, 41 W. 57th St. (888-1122).

ROBERT CASPER—Still-life paintings; through 2/13. 84, 30 W. 57th St. (581-6000).

ELISA D'ARRIGO—Wall sculptures that resemble bound figures, composed of wire, cloth, wax, plastic and clay; through 2/20. Ross, 50 W. 57th St. (307-0400).

MATTHEW DAUB/PETER FRAENKEL—Recent watercolors and conte drawings of New York and the midwest/Still-life paintings. Through 2/27. French, 41 W. 57th St. (308-6440).

LOIS DODD/AMY SCOTT—Recent landscape paintings-/Colored pencil still lifes; 2/6–3/2. Fischbach, 24 W. 57th St. (759-2345).

RAYMON ELOZUA/PINKNEY HERBERT—Recent paintings by both; through 2/20. Lamagna, 50 W. 57th St. (245-6006).

SONDRA FRECKLETON—Watercolor still lifes; 2/6–3/2. Schoelkopf, 50 W. 57th St. (765-3540).

DIETER HACKER—Large-scale paintings of monumental figures in natural and urban settings; through 2/27. Marlborough, 40 W. 57th St. (541-4900).

RONI HORN—Two identical forged copper forms that are conical in shape, in an installation entitled, "Pair Object III: The Experience of Identical Things"; through 3/5. Lelong, 20 W. 57th St. (315-0470).

ELAINE KURTZ—Recent "Mineral Series" paintings; through 2/13. Shippee, 41 E. 57th St. (319-2041).

LEO MANSO/SIDEO FROMBOLUTI—Assemblages and collages/Landscape drawings in charcoal and pastel; through 3/2. Armstrong, 50 W. 57th St. (582-8581).

PATON MILLER—Recent paintings and drawings on linen; through 2/13. Haime, 41 E. 57th St. (888-3550).

PIET MONDRIAN—A loan exhibition of paintings from the Haags Gemeentemuseum, The Hague, Holland, including works from 1900–1937; through 2/13. Janis, 110 W. 57th St. (586-0110).

KENNETH NOLAND—Rectangular paintings that incorporate strips of colored Plexiglas; through 2/20. Emmerich, 41 E. 57th St. (752-0124).

JUDITH ROTHSCHILD—Reliefs and paintings; through 2/13. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

PAUL ROTTERDAM/ALBERTO GIACOMETTI—Paintings and drawings; 2/5–3/12/Sculpture, paintings, drawings, and prints; 2/5–4/2. Herstand, 24 W. 57th St. (664-1379).

RANDY LEE WHITE—Recent symbolic paintings by a Native American artist; through 2/24. Deutsch, 20 W. 57th St. (765-4722).

East Village

HOWARD HALLE—New works; through 2/28. Nature Morte, 204 E. 10th St. (420-9544).

JILL SLAYMAKER—Large-scale oil paintings and assemblages; 2/4–28. Gerstad, 44 E. 1st St. (777-4058).

LEONARD NELSON WILBUR/LEONARD PYTLAK—Paintings, watercolors, and prints from the 30's and 40's/Prints from the 30's and 40's; 2/6–3/13. Sragow, 436 E. 11th St. (477-6284).

SoHo and TriBeCa

VITO ACCONCI—Photographic works from 1969–70 that explore systems of movement between the artist's body and the environment; 2/6–3/5. Alexander, 59 Wooster St. (925-4338).

JENNIFER BARTLETT—Paintings and constructions of boats, fences, and houses; 3/3–27. Cooper, 155 Wooster St. (674-0766).

TONY BECHARA/NADINE DE LAWRENCE-MAINE—Recent paintings by both; through 2/13. Alternative Museum, 17 White St. (966-4444).

BERND AND HILLA BECHER—New photographs of details within industrial structures; 2/6–27. Sonnabend, 420 W. Broadway (966-6160).

PAMELA BERKELEY—Large-scale oil paintings that depict civilization in confrontation with nature; through 2/27. Einstein, 591 Broadway (226-1414).

GENE DAVIS—A survey of paintings from the artist's estate, including Abstract Expressionist-influenced works from the '50s, hard-edge stripe paintings from the '60s, and later "pin-stripe" and "mirror" paintings; through 2/27. Cowles, 420 W. Broadway (925-3500).

PIET DIRKX—Small-scale paintings on boards, glass plates, and cigar boxes; 2/4–27. Liguori, 93 Grand St. (334-0190).

ROY FOWLER—Recent paintings; through 2/27. Plumb, 81 Greene St. (219-2007).

DALE FRANK—Mixed-media paintings; through 2/6. Shainman, 560 Broadway (966-3866).

MICHAEL FUCHS—Recent abstract paintings; through 3/19. Engelhorn, 591 Broadway (966-6882).

KENNETH GOLDSMITH—Wood sculptures of books and bookshelves; 2/6–3/2. Schreiber/Cutler, 171 Spring St. (925-1441).

LEON GOLUB—Prints from 1949 to 1987; through 2/13. Fawbush, 568 Broadway (966-6650).

JAKE GROSSBERG—Painted wood sculptures, steel wall-mounted constructions, and forged steel "drawings"; through 2/20. Neo Persona, 51 Hudson St. (406-9835).

MARY HAMBLETON—Paintings that combine geometric and organic forms; through 2/18. Auchincloss, 558 Broadway (966-7753).

GRACE HARTIGAN—A series of new paintings and collages entitled, "American Places"; 2/6–3/5. Gruenebaum, 415 W. Broadway (966-3646).

LESTER JOHNSON—Etchings and lithographs from the early 'sixties through the 'seventies; through 3/5. Cone, 560 Broadway (431-7017).

JANE KAUFMAN—Quilted fabric paintings; 2/6–3/5. Steinbaum, 132 Greene St. (431-4224).

ROBERT KAUPELIS—Recent abstract paintings; 2/6–3/1. Jack, 138 Prince St. (966-4235).

STEVE KEISTER—Recent works; 2/6–3/5. Blum Helman Warehouse, 80 Greene St. (245-2888).

RONNIE LANDFIELD—Abstract paintings based on the landscape; 2/6–3/3. Haller, 415 W. Broadway (219-2500).

ERIK LEVINE/ROBERT SMITHSON—Raw plywood sculptures of geometric forms/Paintings from 1959–62. Through 2/27. Brown, 560 Broadway (219-1060).

WILLIAM MANNING/THOMAS NONN—Sculptures with collaged and painted surfaces/ Mixed-media paintings; 2/6–3/19. Shapolsky, 99 Spring St. (334-9755).

ALAN MCCULLUM—"Surrogates"—small paintings cast in plaster that are multiples; 2/6–27. Nosei, 100 Prince St. (431-9253).

MICHAEL MULHERN—Recent abstract oil paintings and reliefs; through 2/27. Rosenberg, 115 Wooster St. (431-4838).

REUBEN NAKIAN—A memorial show of bronze and terracotta maquettes; through 2/13. DiLaurenti, 383 W. Broadway (925-5100).

JOHN OKULICK—New wall sculptures in wood, and free-standing sculptures in bronze and steel; through 3/2. Hoffman, 429 W. Broadway (966-6676).

DAVID REED/REM KOOLHAAS—Recent paintings; through 2/13/Drawings for architectural projects; through 2/27. Protetch, 560 Broadway (966-5454).

ALLEN RUPPERSBERG—Recent work and handwriting pieces from 1979; through 2/17. Burgin, 270 Lafayette St. (219-8379).

RICHARD SABA—Recent paintings; 2/6–3/2. Milliken, 98 Prince St. (966-7800).

PAUL SEIDE/RICHARD RITTER—Glass sculptures by both; 2/6–28. Heller, 71 Greene St. (966-5948).

SHEBA SHARROW—Mixed-media works on paper and canvas in which helmets and skulls are a central theme; through 2/27. Allen, 560 Broadway (334-9710).

ERNEST SHAW—Laminated plywood sculptures carved with a chainsaw, in a series entitled, "The Caravan"; through 2/20. Davidson, 415 W. Broadway (925-5300).

NANCY SPERO/MEG WEBSTER—Drawings from her "Artaud" series of 1969–70/A conceptual installation entitled, "Nearest Ocean Water"; 2/6–3/5. Gladstone, 99 Greene St. (431-3334).

ANDREW TOPOLSKI—Recent sculptures and drawings; 2/5-27. Siegeltuch, 568 Broadway (431-3550).

ROGER WILLIAMS—Recent steel sculptures; through 3/5. Littlejohn-Smith, 133 Greene St. (420-6090).

LA WILSON—Constructions of found objects; through 2/27. Davis, 568 Broadway (219-1444).

Other

BRUCE CONNER—Drawings, photograms, and collage engravings; 2/6-3/5. 56 Bleecker, 56 Bleecker St. (219-8836).

ANTONIO JACOBSEN—Marine paintings from 1870–1890; through 2/11. Schillay & Rehs, 305 E. 63rd St. (355-5710).

GWEN JOHN—Drawings and watercolors representing all periods of the work of this artist (1876–1939), plus several rare oil paintings; through 2/27. Davis & Langdale, 231 E. 60th St. (838-0333).

ROY LICHTENSTEIN—"Picasso" paintings from 1962–64; 2/9-3/31. Gagosian, 521 W. 23rd St. (807-0807).

MARY ANN UNGER—An installation of ten painted pentagonal columns; through 2/11. CUNY Graduate Center Mall, 33 W. 42nd St. (790-4331).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Park Ave. (249-8950), Tue.-Sun. 12–6. Works by three Venezuelan artists; through 4/3.

BERNARD—33 E. 74th St. (988-2050). Paintings, drawings, and sculpture by Blake, Dine, Dubuffet, Giacometti, Leger, Marsans, others; through 2/27.

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Works by Cumming, Johns, Kelly, Lichtenstein, Petersen, Rauschenberg, Stella, Warhol; through 2/28.

C.D.S.—13 E. 75th St. (772-9555). "The Irascibles," curated by Irving Sandler, with works by Baziotes, de Kooning, Gottlieb, Hofmann, Motherwell, Pollock, Newman, Reinhardt, Rothko, others; 2/4–27.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Cubists Along the Avenue," with works by Gallatin, Morris, Shaw; "Picasso: The Late Drawings"; through 2/27.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). "Primary States," with works by Lucas, Nakata, O'Connor, Paaro, Rosenfeld; through 3/4.

MCCOY—19 E. 71st St. (570-2131). African works of art in an exhibition titled, "African Art/Modern Eye"; through 2/27.

PRAKAPAS—19 E. 71st St. (737-6066). "Bauhaus Styles: The Myth of an Institutional Dogma," with works by Albers, Bayer, Gropius, Moholy-Nagy, others; through 3/12. Prakapas, 19 E. 71st St. (737-6066).

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by Albers, Alechinsky, Calder, Masson, Smith; through 2/13.

STAEMPFLI—47 E. 77th St. (535-1919). Realist paintings and drawings by Spanish artists; through 2/27.

WEINTRAUB—988 Madison Ave. (879-1195). Monumental sculptures by Butler, Erdman, Miro, Moore; through 2/27.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by gallery artists; through 2/27.

HEESY—50 W. 57th St. (245-1420). Prints by Dine, Francis, Frankenthaler, Johns, Motherwell, Stella, Wesselman; through 2/13.

JACOBSON—50 W. 57th St. (582-4695). Abstract paintings by Dinsmore, Flaccus, Grimm, Kingston, Margolis, Purcell; through 3/5.

KENT—41 E. 57th St. (980-9696). Sculpture by Artschwager, Byars, Shapiro; 2/4–3/5.

KRUGIER—41 E. 57th St. (755-7288). "The Mind's Eye," with works by Brancusi, Degas, Dubuffet, Klee, Picasso, Rodin, Tomlin, others; through 4/9.

LUHRING, AUGUSTINE & HODES—41 E. 57th St. (752-3366). Works by Beuys, Herold, Kippenberger, Nitsch, Polke, Walther; through 2/27.

MIDTOWN—11 E. 57th St. (758-1900). Works by emerging artists; through 2/27.

SCHAB—11 E. 57th St. (758-0327). Thirty-three Italian drawings from the 15th to 18th centuries, by Ferrucci, Macchietti, Parmigianino, Zuccaro, others; through 2/29.

SOLOMON—724 Fifth Ave. (757-7777). "Aspects of Abstraction," with works by Cohen, Eigenheer, Jaffe, Luscher, Mitchell, Murray, Pfaff; through 2/13.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, and prints by Corinth, Kollwitz, Modersohn-Becker; through 3/12.

TILTON—24 W. 57th St. (247-7480). Part one of a two-part exhibition to celebrate the dealer/artist Betty Parsons, with works by artists who showed in her gallery, including Newman, Ossorio, Pollock, others; through 2/27.

East Village

ON THE WALL—328 E. 11th St. (460-0963). Furniture works by Gillette, Kulp, Kurtzman, Luthi, Oudrix; 2/4-3/3.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. (431-5795). "Temporary Public Art," with works by Ericson, Holzer, Jaar, Wodiczko, Ziegler; through 2/13.

303—513 E. 6th St. (477-4917). Sculpture by Blake, Larner, Morrison, Ray; through 2/14.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473), Wed.-Sat. 1–6. "Retrospection," with works by Burns, Drozdik, Maggiotto, Weinstein, Wright; through 2/20.

ARTISTS SPACE—223 W. Broadway (226-3970). "Social Spaces," with works by Bard, Byron, Glassman, Hamilton, Jesionka; through 2/13.

CROWN POINT PRESS—568 Broadway (226-5476). "Multiple Realities," with prints by Bechtle, Close, Downes, Jacquette, Katz, Plimack Mangold; through 2/27.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections 40"—new works by nine emerging artists; through 2/13.

ERPF—568 Broadway (925-6160). Works by Buckbee, Collazo, Drasler, Godfrey, Meyer, Owings, Potter; through 2/13.

ESMAN—70 Greene St. (219-3044). "17 Years at The Barn: Highlights of the Edward F. Albee Foundation," with works by Bowling, David, Duff, Green, Oliver, Pinchbeck, Westerlund Roosen, others; 2/5-3/5.

EXIT ART—578 Broadway (966-7745). "The Social Club," with works by Applebroog, Colescott, Golub, Kearns, Spero, Van Dalen, others; through 2/13.

48 LAIGHT—48 Laight St. (941-0295), Fri.-Sun. 1–6. An inaugural exhibition, with works by Balassian, Bibow, Duch, Libin, Lynch, Ruttenberg, Siani; through 2/12.

HANSON—415 W. Broadway (334-0041). "Media Post Media," with works by 19 women artists, including Alexander, Bender, Charlesworth, Ess, Holzer, Kruger, Levine, Shaver, Wachtel, others; through 2/9.

INGBER—415 W. Broadway (226-2221). "The Young and the Beautiful," dedicated to the memory of Gretna Campbell, with works by Brant, Finkelstein, Higgins, LeVander, others; 2/9-3/5.

KOURY WINGATE—578 Broadway (966-5777). An inaugural exhibition, with sculpture by Goldstein, Fischer, Herold, Prinz, Wallinger; through 2/20.

NOLAN—560 Broadway (925-6190). German realist drawings from the 1920's, by Dix, Grosz, Hubbuch, Schlichter, others; through 2/13.

RUBIN—155 Spring St. (226-2161). "Real Inventions/Invented Functions," with works by Cumming, Gober, Lipski, Otterson, Pocock; through 2/13.

THE CLOCKTOWER—108 Leonard St. (233-1096). "The Pop Project: Part II"; through 2/28.

VIAFORA—568 Broadway (925-4422). "Immaculate Beginnings," with works by Fischer, Graham, Kane, Levine, McCracken, Stella, Winsor, others; through 2/13.

Other

CENTER FOR BOOK ARTS—626 Broadway (460-9768). "The Altered Page," with 71 artists' books from the Ruth and Marvin Sackner Archive of Concrete and Visual Poetry in Miami Beach; 2/6-3/26.

CITY—2 Columbus Circle (974-1150). Design proposals for public art projects by Antonakos, Blum and Cavagliari & Sultan, Burton and Koenen, Dennis, Gardner, Gillen, Jaffe, Jaudon, Kasuba, Ladda, Rodriguez, Sasaki, Saunders, Wilson, MTA Arts for Transit Projects; through 3/8.

GREY GALLERY—New York University, 33 Washington Place (998-6780). "Viollet-le-Duc and the Medieval Treasures of France"; through 2/27.

JAPAN SOCIETY GALLERY—333 E. 47th St. (755-6752), Tue.-Sun. 11-5. "Paris in Japan: The Japanese Encounter With European Painting"; through 2/7.

NEWHOUSE CENTER FOR CONTEMPORARY ART—Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten I. (718-448-2500). "Seeing Glass," with works in glass by Ben-Tre, Brekke, Bruce, Chao, Chihuly, Lipski, Littleton, McCarroll, Norvell, Tiravanija; through 2/7.

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (753-5365), Mon.-Fri. 12–5. "Stanford White's New York," with rare photographs, drawings, and plans; through 2/12.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "(C) Overt: A Series of Exhibitions," with works by Balch and Baratloo, Bishop, Fishli and Weiss, Haraguchi, Tuttle, Winsor, others; "Sixth Annual Studio Artists Exhibition"; through 3/6.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031). Abstract paintings and color photographs by Barnes, Rawls, Wick; through 2/13.

RYAN—452 Columbus Ave. (799-2304). A memorial exhibition in tribute to master printer Chip Elwell, with woodcuts and linocuts by Amenoff, Bartlett, Chase, Diamond, Juarez, Scanga, others; through 2/6.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily, noon to dusk. "Artists Choose Artists," with sculpture by Bloom, Brown, Conwill, Doyle, Knowlton, Wylie, others; through 3/15.

PHOTOGRAPHY

BERT ADLER—Cibachrome prints of abstract imagery; through 2/12. Quality Color Labs, 104 E. 25th St. (420-8533).

TINA BARNEY—Recent photographs; 2/5-27. Good, 39 Great Jones St. (420-9063).

BILL BRANDT—Vintage photographs; through 2/27. Ralph, 43 E. 78th St. (288-5222).

BURDEN—20 E. 23rd St. (475-8790). "The Return of the Hero," with pictures and objects by Ault, Baldessari, Burke, Lemieux, Mapplethorpe, Mark, Steinbach, others; 2/4-3/12.

ALLAN CHASANOFF—Recent photographs in a series entitled, "Party of the First Pot"; 2/6-3/10. Pfeifer, 568 Broadway (226-2251).

ARTURO CUENCA—Photographs of everyday subjects painted over with layers of words and images, by a young Cuban artist living in Havana; 2/4-27. Lieberman & Saul, 155 Spring St. (431-0747).

NANCY GOLDRING—Cibachrome photo-projections; 2/4-3/5. Baum, 109 Hudson St. (219-9854).

HAROLD LEROY HARVEY—Vintage photographs taken with a miniature camera; through 2/13. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12–5, Sat.-Sun. 11–6. $2.50 admission. "Henri Cartier-Bresson in India"; "Enzo Ragazzini: Before the Engine"; through 2/28.

I.C.P. MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11–6, Sat. 12–5. "Marc Riboud: Lasting Moments, 1953–1988"; through 3/12.

PEGGY ANN JONES/GILAD OPHIR—Recent photographs by both; through 2/27. Urdang, 23 E. 74th St. (288-7004).

TONY MENDOZA/DIANE FARRIS—Photographs from his two books, *Ernie* and *Stories,* plus photographs of a dog named Leela/Still-life photographs of everyday objects. Through 2/20. Witkin, 415 W. Broadway (925-5510).

SANDRA NEWBURY—Black-and-white photographs of trees and landscapes; through 2/13. Natkin, 395 Broadway (925-4499).

NIKON HOUSE—620 Fifth Ave. (586-3907). Photographs selected from *Newsweek* magazine; through 3/5.

PAINE WEBBER—1285 Ave. of the Americas (713-2885). "Public Spaces and Private Places: Architectural Photography of McKim, Mead & White"; "Documenting a Decade: WPA Photographs from the 1930's"; organized by the Museum of the City of New York; through 2/26.

JACK PEDOTA—Altered colored photographs of performing artists; through 2/10. Puchong, 36a Third Ave. (982-1811).

PRATT MANHATTAN—Puck Bldg., 295 Lafayette St. (718-636-3517), Mon.-Sat. 10-5. "No Trumpets, No Swans," with photographs by Levitt, Linn, Mayes, McDonough, Perkis, Rosenberg, Winogrand, Zimmerman; through 2/24.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "The Logic of Display," with works by Balk, Bastiaans, Bloom, Formisano, Information Fiction Publicité, Schrager, Vilmouth, others; through 3/6.

ROBERT RAUSCHENBERG—Color photographs of Miami made with a large-format Polaroid camera, plus black-and-white photographs made in New York; through 3/5. Pace/MacGill, 11 E. 57th St. (759-7999).

SCHREIBER/CUTLER—171 Spring St. (925-1441). Photographic works by Deluise, Eddy, Matsumoto, Rivera; 2/6-3/2.

SEAGRAM—375 Park Ave., 4th floor (572-7379), Mon.-Fri. 9-5. "The Working Life"—photographs from the Seagram collection by Adams, Hine, Kertesz, Shahn, Siskind; through 3/11.

LAURIE SIMMONS—Large-scale Cibachrome photographs of ventriloquist's dummies and "talking" objects, staged at the Venthaven Museum of Ventriloquism in Kentucky; 2/6-27. Metro Pictures, 150 Greene St. (925-8335).

PERFORMANCE

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 2/7, Thu.-Sun. at 10, Sun. matinee at 3: Jeffrey Essmann. $8, $10. Through 2/21, Thu.-Sun. at 8: "Denise Stoklos Unearths Hamlet in Irati." $8. 2/4-21, Thu.-Sun. at 7:30: The Great Jones Repertory Company in "Mythos Oedipus." $10 (Thu. & Sun.), $12 (Fri. & Sat.). 2/8 at 9: Reno in "Abstract Distract Destruct Perturb Disturb" and Lisa Kotin in "The Axelrods." $8, $10.

THE KITCHEN—512 W. 19th St. (255-5793). 2/3-6 at 8:30: The Kipper Kids in "Into the Box, Out of the Box." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8). Through 4/24: "Scandinavian Craft Today"; "John Prip: Master Metalsmith"; "Ohio Boy: The Ceramic Sculpture of Jack Earl."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Through 5/1: "Carthage: A Mosaic of Ancient Tunisia." Through 3/13: "In Time of Plague."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." 2/4-3/20: "Recent Works by Judy Blum."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 2/29/89: "Curator's Choice: American Watercolors and Drawings." Through 2/29: "Nancy Graves: A Sculpture Retrospective." Through 3/7: "The New Brooklyn Museum: A Master Plan." Through 4/11: "Alex Katz: A Print Retrospective." Through 6/17: "East and West: Kashmir and Paisley Shawls."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. $2.50; students and seniors, $1.50. Through 4/17: "Art/Artifact: African Art from the Collections of The Buffalo Museum of Science, The Hampton University Museum, and The American Museum of Natural History."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 2/21: "Surprise! Surprise! Pop-Up Movable Books." Through 3/13: "Color by the Yard: Printed Fabric: 1760-1860." Through 3/6: "Vienna/New York: The Work of Joseph Urban, 1872-1933."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4, students and seniors $2; free Tue. 5-7:45. Through 3/13: "Fifty Years of Collecting: An Anniversary Selection"; "Guggenheim's Revised Proposal Model and Site Plans." 2/4-3/13: "Painting Since World War II in America."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 4/88: "Fantasy and Form in the Hanukkah Lamp." 2/8-5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890-1945."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 4/24: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 2/14: "The Emperors' Album: Images of Mughal India." Through 4/17: "In Style: Celebrating Fifty Years of the Costume Institute." 2/6-5/8: "Fragonard." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 2/29: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin." Through 5/1: "Sir Francis Drake and the Age of Discovery." Through 4/24: "Edward Curtis and the North American Indian." Through 5/8: "Creating a Legend: George Peabody and the House of Morgan."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 2/28: "Puerto Rican Painting: Between Past and Present."

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.-Sun. 11 a.m.-5, Thu. 11-8. Suggested donation $2. Through 2/28: "Signs of Transition: 80's Art From Cuba."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.-Sun. noon-6. $3; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography. Through 2/7/88: "California Color."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 2/2: "Projects: Alison Wilding." Through 2/9: "For 25 Years: Crown Point Press." Through 4/19: "Committed to Print." Through 4/19: "The Photographs of Josef Albers: A Selection From the Collection of the Josef Albers Foundation."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.-Sat. 10 a.m.-5; Sun. 1-5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 2/28: "Realism Today: American Drawings From the Rita Rich Collection."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. noon-10, Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children. 2/3-14: "The Living Paintings: Installation by Stephen Taylor Woodrow." 2/3-4/24: "Museum Notions: Installation by Art Parts." 2/3-4/3: "Requiem: Installation by Wolfgagng Staehle." 2/3-4/3: "Selections From the Semi-Permanent Collection."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 2/14: "Jasper F. Cropsey: Artist and Architect." Through 4/5: "The Blizzard of '88."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 4/88: "Know These Lines." Through 2/4: "Through A Scholar's Eyes: The Photography of Clarence Kennedy." Through 3/19: "Truman Capote: Writer and Celebrity." 2/6-5/7: "Splendid Plumage: Bird Illustrations, 1550-1900, from The New York Public Library." **Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630)**

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 3/1: "Chris De Boschnek: Recent Paintings."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 4/3: "Treasures From the Permanent Collection: 1970-1987, Part I"; "A True Likeness: The Black South of Richard S. Roberts: 1920-1936."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 4/3: "Richard Artschwager." Through 4/17: "Charles Sheeler: Paintings, Drawings, Photographs." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 2/18: "Elements: Installations by Ann Hamilton and Peter Shelton." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 2/10 at 10 a.m. and 2: "Coins." On view from 2/8. **Christie's East**—219 E. 67th St. (606-0400). 2/3 at 2: "American Paintings, Drawings, and Watercolors." 2/9 at 10: "English, Continental, and American Silver."

DOYLE—175 East 87th St. (427-2730). 2/3 at 10 a.m.: "Fine English and Continental Furniture, Decorations, and Paintings, Including French Empire, Provincial, and Regency Furniture, Porcelain, Silver, and Rugs." On view from 1/30.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/5 at 10:15 a.m. and 2: "Watches, Wristwatches, and Clocks." On view from 1/30.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 3

HILADELPHIA ORCHESTRA, Riccardo Muti conductor; pianist Rudolf Firkusny. Brahms's Piano Concerto No. 1; Copland's Symphony No. 3. Avery Fisher Hall at 8. $10–$30.

LEVELAND ORCHESTRA, Vladimir Ashkenazy conductor; clarinetist Franklin Cohen. Sibelius's *The Swan of Tuonela* and Symphony No. 4; Mozart's Clarinet Concerto K. 622 (version for basset clarinet); Ravel's *Rapsodie Espagnole.* Carnegie Hall at 8. $15–$27.50.

HE SCHUBERTIADE—A series that will, over ten years, present a chronological survey of Schubert's complete works. Tonight, continuing Year One, the years 1810–13: the Tokyo String Quartet, bass Mark Doss, guitarist Eliot Fisk, pianists Richard Goode and Leonard Hokanson, soprano Nadia Pelle, baritone Hermann Prey, tenor Robert Swensen. Program includes the String Quartet D. 36; *Totengraberlied* D. 44; Two Trios for Piano D. 335; *Klaglied* D. 23. 92nd Street Y at 8. $13.50, $17.50.

T. LUKE'S CHAMBER ENSEMBLE, Michael Feldman director; soprano Alexandra Hunt, pianist Bennett Lerner, violinist Eriko Sato. A celebration of Vittorio Rieti's 90th birthday; an all-Rieti program, including two world premieres and three N. Y. premieres. Merkin Concert Hall at 8. $10.

LEVELAND QUARTET, with pianist Garrick Ohlsson. Mozart's Quartet K. 458, "Hunt"; Harbison's Quartet No. 1; Brahms's Piano Quartet Op. 25. Metropolitan Museum at 8. $14.

TING—*Madison Square Garden* at 8. $18.50, $20.

TUART DEMPSTER/CRAIG HARRIS—Solos, duets, and improvisations. Alternative Museum, 17 White St. (966-4444), at 8. $6.

JOHN CAMPBELL, pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

THE GUITAR: MASTERPIECES FROM FIVE CENTURIES—William Anderson, others. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

MANNES COLLEGE FACULTY COMPOSERS—Music by Charles Jones, David Loeb, Peter Pindar Stearns, David Tcimpidis. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

ZAIDEE PARKINSON, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

Thursday, February 4

NEW YORK PHILHARMONIC, Charles Dutoit conductor; pianist Zoltan Kocsis. Haydn's Symphony No. 83, "La Poule"; Bartok's Piano Concerto No. 3; Rachmaninoff's *Symphonic Dances.* Avery Fisher Hall at 8. $7.50–$35.

THE SCHUBERTIADE—See 2/3. Tonight: The Cleveland Quartet, Concert Chorale of New York, pianist Leonard Hokanson, conductor Amy Kaiser, tenor Daniel Pincus, baritone Hermann Prey, tenor Frederick Urrey. String Quartets D. 46, D. 74; *Verklarung* D. 59, and male part-songs; other works.

ECHO & THE BUNNYMEN—With Leather Nun. Radio City Music Hall at 8. $20.

BARRY HANNIGAN, pianist. Works by Crumb, Rzewski. Merkin Concert Hall at 8. $8.

JAMES & STONE—Guitarist Douglas James, flutist Susan Stone (N.Y. debuts). Music of Castelnuovo-Tedesco, Shaffer (N.Y. premiere), Doppler, Kirby, J.C. Bach, others. Weill Recital Hall at Carnegie Hall at 8. $8.

NEW MUSIC CONSORT, with the Manhattan Percussion Ensemble. "Pulse": guest composers Charles Wuorinen, John Cage, David Olan. Wuorinen's Percussion Symphony; Cage's *Third Construction;* new work by Olan (world premiere); Levitan's *Perfectly Frank,* with Frankie Malabe on the congas. Manhattan School, Broadway and 122nd St. (749-2802), at 8. $7.50.

FRANK ZAPPA—Beacon Theater, Broadway and 74th St., at 8. Sold out.

CARL ALBACH, trumpeter/**CLAUDIA DUMSCHAT,** organist. Bach, Telemann, Purcell. Columbia U. St. Paul's Chapel, Broadway and 116th St., at noon. Free.

LAUREL ANN MAURER, flutist. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

ROBERTA RUST, pianist. Music by Bach, Prokofiev, Chopin. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MOZART AT NOON—Lincoln Center Library at 4. Free.

BARGEMUSIC—Violinist-violist Eriko Sato, clarinetist David Shiffrin, pianist Irma Vallecillo. Mozart's Trio K. 498; Prokofiev's Sonata Op. 94; Bruch's *Romantic Pieces;* Bartok's *Contrasts.* Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, February 5

CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor. Trojahn's *Variations for Orchestra* (N.Y. premiere); Bruckner's Symphony No. 7. Carnegie Hall at 8. $14–$28.

NEW YORK PHILHARMONIC—See 2/4.

AUSTRALIAN CHAMBER ORCHESTRA, Carl Pini conductor; pianist Jeffrey Kahane. Haydn's Symphony No. 49, "La Passione"; Mozart's Piano Concerto No. 27; Sculthorpe's *Port Essington;* Mozart's Symphony No. 40. Metropolitan Museum at 8. $15.

MUIR STRING QUARTET—Haydn's Quartet Op. 77, No. 1; Gubaidulina's Quartet No. 3 (N.Y. premiere); Brahms's Quartet Op. 51, No. 2. Weill Recital Hall at Carnegie Hall at 8. $12.

THOMAS LORANGO, pianist. Works by Beethoven, Schumann, Brahms. Alice Tully Hall at 8. $12, $15.

MANHATTAN SYMPHONY ORCHESTRA, Alvaro Cassuto conductor; pianist Tammy Lum. Rachmaninoff's Piano Concerto No. 3, other works. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

MUSIC OF QUEBEC—La Bottine Souriante. P.S. 41, 116 W. 11th St. (206-1050), at 8. $10.

FRANK ZAPPA—See 2/4.

THE POWELL QUARTET—Flutists Magdalena Gonzalez, James R. Schlefer, Steven Belenko, Barbara Eddy Hart. Music by Bozza, Wouters, Porter, Walckiers, Jongen, Carmichael, Gershwin. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

MICHAEL WEBSTER, clarinetist, with pianist Barry Snyder. Music by Burgmueller, Debussy, Ravel, Bernstein; N.Y. premieres by Boatwright, Gotkovsky, Olah. Hunter College Playhouse, 68th St. west of Lexington Ave. (772-4448), at 8. $6.

MADELINE FRANK, violist. Lincoln Center Library at 4. Free.

FARRINGTON TURNS FORTY—Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Lunch-hour jam session, with trombonist Slide Hampton. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

Saturday, February 6

CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor. Mussorgsky's *A Night on Bald Mountain* (original version); Glass's *The Light* (N.Y. premiere); Schoenberg's *Pelleas und Melisande.* Carnegie Hall at 8. $15–$30.

NEW YORK PHILHARMONIC—See 2/4.

THE SCHUBERTIADE—See 2/3. Tonight: the American String Quartet, soprano Judith Blegen, bass-baritone John Cheek, pianist Leonard Hokanson, pianist Grant Johannesen, tenor Rodney Nolan, baritone Hermann Prey. Program includes *Wiener Deutsche* for Piano D. 128, Nos. 5–8; *Misero pargoletto* D. 42; Andante in C D. 29.

NEW YORK CHAMBER ENSEMBLE, Stephen Rogers Radcliffe director; with mezzo-soprano Gwendolyn Jones and the Chester String Quartet. Music of the Verein Revisited: Strauss-Schoenberg's *Kaiser Waltzer;* Ravel's Quartet in F; Mahler-Schoenberg's *Lieder Eines Fahrenden Gesellen;* Zemlinsky-Stein's *Maeterlincklieder,* parts II and V; Bruckner-Eisler's Symphony No. 7, finale. Alice Tully Hall at 8. $10–$15.

SYLVIA KOWALCZAK, harpist. Music by Handel, Albrechtsberger, Vivaldi, Faure, Hindemith, Von Wurtzler, Ravel. Merkin Concert Hall at 8. $8.

GUARNERI STRING QUARTET—Beethoven's Quartets Op. 74, "The Harp"; in A, Op. 18, No. 5; in c, "Rasoumowsky." Metropolitan Museum at 8. $16.

PAUL GALLAGHER AND THE HERON CONSORT—Rounds and madrigals by Gallagher, for voice, flute, bass, percussion. New York Open Center, 83 Spring St. (219-2527), at 8 and 10. $9.

FRANK ZAPPA—See 2/4.

ZAIDEE PARKINSON, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

SERGEI MATUSEWITCH, accordionist. Music by Deiro,

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Chopin, Ponchielli, Magnante, Liszt, others. Lincoln Center Library at 2:30. Free.

REBETIKA MUSIC OF GREECE—Microcosmos, with vocalist Grigoris Maninakis. Ethnic Folk Arts Center, 179 Varick St. (206-1050), at 8. $8.

MANUEL ARIZA, pianist. Music by Bach, Schubert, Chopin, Liszt. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 8. Free.

JOANIE MADDEN & EILEEN IVERS—Traditional Irish music for flute and fiddle, with guitarist Mary Coogan. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

BUFFALO PHILHARMONIC ORCHESTRA, Semyon Bychkov conductor; violinist Mark Kaplan. Mendelssohn's Violin Concerto in e; Mahler's Symphony No. 6. Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $8–$20.

NEW YORK CHORAL SOCIETY/PETER, PAUL AND MARY, with orchestra, Robert DeCormier conductor. A somewhat early Christmas-Chanukkah program, which will be taped for holiday-time airing in December. Lehman Center, Bedford Park Blvd. and Goulden Ave., Bronx (960-8833), at 3 and 7:30. $10–$14; children 12 and under, $10.

AHMAD JAMAL AND TRIO—Jazz Festival, at Snug Harbor Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. $12.

GARY BURTON QUARTET—The vibraphonist and his group—pianist Makoto Ozone, bassist Gildas Bocle, drummer Martin Richards. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 8:30. $11–$14.

WOLFGANG WEIGEL (N.Y. debut)/**ALICE ARTZT,** guitarists. Music by Bach, Castelnuovo-Tedesco, Giuliani, Kucera, Duarte. The New Theatre of Brooklyn, 465 Dean St., off Flatbush Ave. (718-230-3366), at 8. $8.

Sunday, February 7

BUFFALO PHILHARMONIC, Semyon Bychkov conductor; violinist Anne-Sophie Mutter. Mozart's Violin Concerto No. 4; Mahler's Symphony No. 6. Carnegie Hall at 8. $9–$17.

ELISABETH SODERSTROM, soprano, with pianist Dan Saunders. Songs by Liszt, Rachmaninoff, Linde, Nielsen, Mendelssohn, Bartok, Grieg, Tchaikovsky, Copland, Bartok, others. Alice Tully Hall at 3. $17.50.

NEW YORK CITY SYMPHONY, David Eaton conductor; pianist Li Jian, violinist Vera Weiling Tsu, and singers Chen Shizheng, Hu Xiaoping, Liang Ning, Zhang Jianyi, Fu Haijing. Music by Tan Dun, including the premieres of *Out of Peking Opera* and Symphony No. 3, "The Great Wall." Avery Fisher Hall at 8. $8–$20.

THE SCHUBERTIADE—See 2/3. Final program of Year One: Concert Chorale of New York, Vermeer String Quartet, pianist Leonard Hokanson, conductor Amy Kaiser, harpist Emily Mitchell, baritone Hermann Prey, pianist Andrew Rangell, violinist Arnold Steinhardt. The program includes Two Minuets with Four Trios for Piano, D. 91, and Five *Deutsche Tanze* and Seven Trios and One Coda for String Quartet, D. 90. 92nd Street Y at 3.

NEW YORK PHILHARMONIC ENSEMBLES—Handel-Halvorson's *Passacaglia;* Mozart's Clarinet Quintet; Ysaye's *Duo;* Goetz's Piano Quartet. Merkin Concert Hall at 3. $10.

MARIAN THOMPSON, soprano, with pianist Alexander Valerie Ryvkin. Schubert's *Die Winterreise.* Merkin Concert Hall at 8. $10.

BOSTON COMPOSERS STRING QUARTET (N.Y. debut)—Music by McKinley, Lee, Hughes, Aldridge. Weill Recital Hall at Carnegie Hall at 2. $8.

VOX NOVA QUINTET—Works of Danzi, Harbison, Ibert, Zaimont, Calabro. Weill Recital Hall at Carnegie Hall at 5:30. $9.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor; cellist Peter Lewy. Overture to Rossini's *La Scala di Seta;* Haydn's Cello Concerto in in D; Schumann's Symphony No. 2. Washington Irving High School, Irving Pl. at 16th St., at 3. $5.

VIRTUOSI QUINTET, with pianist Benton Hess. Works of Mozart, Schubert, Smith, Sturms. New-York Historical Society, C.P.W. and 77th St. (873-3400), at 2. Free with museum admission.

MANNES TRIO, with flutist Marya Martin. Piano and flute trios by Haydn. New School, 66 W. 12th St. (741-5689), at 2. $7.

AMERICAN CHAMBER ENSEMBLE—Music by Krein, Bloch, Weinberg, Kouguell, Engel, Prokofiev. 92nd Street Y, Buttenweiser Hall, at 3. Free.

NEW YORK KAMMERMUSIKER, double-reed ensemble. Renaissance to contemporary works, by Telemann, Handel, Grillo, others. St. Bartholomew's Church, Park Ave. and 51st St., at 3. $5.

A JAZZ EVENING WITH JOHANN S.—Pianist George Shearing, bassist Lynn Seaton, with the Holy Trinity Choir and Bach Orchestra, Frederick Grimes director. Music of Bach, Shearing, and "a few surprises," to celebrate the 20th anniversary of the church's Bach Vespers programs. Holy Trinity Lutheran Church, CPW and 65th St. (877-6815), at 5. A benefit: $30; tickets including a reception, $50–$300.

JULIO SABALA—The Dominican performer in concert. Madison Square Garden, Felt Forum, at 3. $20-$30.

CHELSEA CHAMBER ENSEMBLE, with violinist Gerald Tarack. Music by Milhaud, Schubert, Stravinsky, Gershwin-Bennett. Madison Avenue Presbyterian Church, 73rd St., at 4. $5.

NEW YORK RUSSIAN CHORAL SOCIETY, Vladimir Morosan conductor. "To Sing of Russia: Hymns and Songs to Honor the Millennium of Christianity in Russia." Union Theological Seminary, 90 Claremont Ave., near Broadway and W. 120th St. (927-0596), at 3. $10; through 2/2, $8.

SEQUENTIA—Music Before 1800: "*La Vita Nuova:* Dante and the Troubadours." Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $9. Preceded at 3 by a lecture by Margaret Switten, "On Singing in the Vernacular: Troubadour Models for Dante's Poetics"; $2.

MUSIC OF TURKEY, with Necdet Yasar and Ihsan Ozgen. Ethnic Folk Arts Center, 179 Varick St. (206-1050), at 8. $8.

TRIBUTE TO OYA AND YEMANJA—Celebration of Yoruba goddesses of wind and sea; music and dance, with Babatunde Olatunji and Drums of Passion; percussionist-vocalist Milton Cardona, and the Eya Aranla Ensemble. Also see Dance, below. Davis Hall, CCNY, Convent Ave. and 134th St. (307-7420), at 3. $14; in advance, $12.

BRUCE BRUBAKER, pianist. Haydn, Debussy, Schumann, Sessions. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

EARL WENTZ, pianist. Original stylings and improvisations, also works by Chopin, Debussy, others. Metropolitan-Duane United Methodist Church, Seventh Ave. and 13th St., at 3. Free, or $5 donation to Organ Restoration Fund.

ST. PETER'S CHURCH—At 5: Jazz Mass, with Eddie Bonnemere, Orch. JESU Choir; offering. At 7: Rosalinde O'Rourke, singer and songwriter; $5. Lexington Ave. and 54th St. (935-2200).

METROPOLITAN SOLOISTS—Works by Gossec, D'Indy, Castile-Blaze, Milhaud, Goosen, for wind instruments. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

BRONX ARTS ENSEMBLE ORCHESTRA AND CHORUS/GREAT NECK CHORAL SOCIETY, Stephen Somary conductor; trumpeter Lorraine Cohen and vocal soloists. Mozart's Symphony No. 31, "Paris"; Chesky's Trumpet Concerto (N. Y. premiere); Saint-Saens's *Requiem.* Fordham U. Church, Bronx Rose Hill Campus at Southern Blvd. (549-1899), at 3. $8.

CIRCUMFERENCE JAZZ ENSEMBLE, with tenor-saxophonist Ralph Moore. Music of Ellington, Parker, Monk, Gillespie, others. Temple Isaiah, 75-24 Grand Central Pkwy., Queens (718-544-2800), at 3. $7.

MARC RIBOT, guitarist. Music by the Haitian composer Frantz Casseus. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at noon. Donation.

GEORGE SMITH SEXTET/BRONX RIVER JAZZ ORCHESTRA—Lehman College, Bedford Park Blvd. and Goulden Ave., Bronx (328-2263), at 3. $3.

BARGEMUSIC—See 2/4. Today at 4.

Monday, February 8

CIOMPI QUARTET—Haydn's Quartet in C; Beethoven's Quartet, "The Harp"; Kurtag's *Twelve Microludes* for String Quartet; Bridge's String Quartet No. 4. Merkin Concert Hall at 8. $8.

CARNAVAL—"A concert of intoxicating and wicked music from Carnival festivities of ages past," performed by the West Side Madrigalists and the Tarogato Brass

Ensemble in Renaissance costume. Middle Collegiate Church, Second Ave. and 7th St. (787-0517), at 8. $8.

STEVE ELSON—"Lips and Fingers," featuring the Borneo Horns, Stan Harrison and Lenny Pickett. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

CUNY COMPOSERS' ALLIANCE—New works for voice, solo, and chamber music by Yarmolinsky, Pinney, Gunn, Burwasser, Bauer, Cipullo. CUNY Graduate Center Auditorium, 33 W. 42nd St., at 8. Free.

MARY RUNYAN, mezzo-soprano/**MUKUND MARATHE,** tenor/**ROBERT N. ROTH,** pianist. Lotti, Mendelssohn, Hume, Campian, Dowland, and spirituals. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

TERRY EDER, pianist. Music of Beethoven, Debussy, Schumann, Bartok. Lincoln Center Library at 4. Free.

RACHMANOV TRIO—Music by Haydn, Brahms. Department of Cultural Affairs, 2 Columbus Circle, at 12:30. Free.

JOY IN SINGING—Paul Sperry conductor. Lincoln Center Library at 6. Free.

Tuesday, February 9

GROUP FOR CONTEMPORARY MUSIC—Works for saxophone, by Babbitt (world premiere), Fox (N.Y. premiere), Wolpe, Webern. Saxophonists Eugene Rousseau and James Forger. Merkin Concert Hall at 8. $8.

NEW YORK PHILHARMONIC—See 2/4. Tonight, 7:30.

EMANUEL KRASOVSKY, pianist. Music of Beethoven, Schoenberg, Radzynski, Schubert. Weill Recital Hall at Carnegie Hall at 8. $8.

CHRISTOPHER COSTANZA, cellist (N.Y. debut), with pianist Pau;l Orgel. Works of Messiaen, Debussy, Beethoven, Carter, Popper. 92nd Street Y at 8. $5–$8.50.

THE GUILD OF COMPOSERS—Atlantic String Quartet, pianist Alan Feinberg, cellist Chris Finckel, pianist Marvin Wolfthal. Music by Blaustein, Ruggles, Edwards, Reslavetz, Pollock. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

BENNETT LERNER, pianist. Music written for the 1937 Paris International Exhibition, by Auric, Ibert, Milhaud, Tailleferre, Martinu, others. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Contribution.

STEVE ELSON/THE BORNEO HORNS—See 2/8.

ONATHAN DIMMOCK, organist. Music by Langlais, Bach, Dupre, Messiaen, Heiller. Trinity Church, Broadway at Wall St., at 12:45. Free.

UILLIARD CONCERT—Alice Tully Hall at 8. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/16. Tickets, $16–$95. 2/1 at 8: Puccini's *La Boheme,* Kleiber conducting; Freni, Daniels, Pavarotti, Summers, Hampson, Howell, Giombi. 2/2 at 8: Verdi's *Luisa Miller,* Santi conducting; Millo, Dunn, Di Franco, Mauro, Milnes, Plishka, De Grandis, Derr. 2/3 at 8: Debussy's *Pelleas et Melisande,* Levine conducting; von Stade, Rolfe Johnson, van Dam, Macurdy, Taillon, Utterback, Dworchak, Cokorinos. 2/4 at 8: Verdi's *Macbeth,* Kord conducting; Verrett, Diaz, Beccaria, Ghiaurov. 2/5 at 8: Puccini's *Turandot,* Santi conducting; Dimitrova, Mitchell, Nicola Martinucci (debut), De Grandis. 2/6 at 2: *Luisa Miller;* same as 2/2 (broadcast, WQXR). 2/6 8: *La Boheme;* same as 2/1. 2/8 at 8: *Macbeth,* Kord conducting; Stapp, Diaz, Beccaria, Ramey. 2/9 at 8: *Turandot;* same as 2/5.

Other

IGOLETTO, by Verdi. Amato Opera, 319 Bowery (228-8200). 2/6, 12, 13, 20, 27 at 7:30; 2/7, 14, 21, 28 at 2:30. $12. Seniors and children, $10.

HREE NEW CHAMBER OPERAS—J. Mark Stambaugh's **The Phoenix;** Poulenc's **La Voix Humaine;** Janacek's **The Diary of One Who Vanished.** All performances in English. New Workshop Theater, Whitman Hall, Flatbush and Nostrand Aves. (718-780-5006). 2/5, 6, 12, 13 at 8; 2/7, 14 at 2. $5.

ROUBLE IN TAHITI, by Leonard Bernstein, and **GALLANTRY,** by Douglas Moore. Double bill, fully staged by the American Chamber Opera Company, celebrating the composers' 70th and 95th birthdays respectively. Marymount Manhattan Theater, 221 E. 71st St. (781-0857). 2/5, 6 at 8. $10, students, seniors $5.

CINDERELLA/CENDRILLON—A retelling of the fairy tale, by the Music-Theatre Group, with Massenet's music (sung in French) and additional spoken dialogue in English by Eve Ensler. At St. Clement's, 423 W. 46th St. (tickets: 279-4200). 2/2–5 at 8. $15–$20.

THE MERRY WIDOW, by Lehar. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Through 2/14. Wed.–Sat. at 8; Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends.

OPERATIC CONCERT—Excerpts and songs, in several languages. Regina Opera Company, at Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 2/7 at 4. $3, children free.

LA ZARZUELA—An anthology from Spanish operettas. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850). 2/7 at 3. $16.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21. Tickets, $5–$42. 2/2 at 8: *Raymonda Variations, Opus 19/The Dreamer, Vienna Waltzes.* 2/3 at 8: *Square Dance, Ecstatic Orange, Fanfare.* 2/4 at 8: *Raymonda Variations,* new Robbins ballet, *Stravinsky Violin Concerto.* 2/5 at 8: *Jewels.* 2/6 at 2: *Stravinsky Violin Concerto,* new Robbins ballet, *Vienna Waltzes.* 2/6 at 8: *Bournonville Divertissements, Opus 19/The Dreamer, Vienna Waltzes.* 2/7 at 1: *Jewels.* 2/7 at 7: *Square Dance, The Cage, Other Dances, Fanfare.* 2/9 at 8: *Jewels.*

Limon Dance Company

JOYCE THEATER—Through 2/7. Tickets, $20. 2/2, 5 at 8; 2/7 at 2: *Also Egmont, Bittel; Poems; The Moor's Pavane.* 2/3, 6 at 8: *The Traitor; Keeping Still, Mountain;* Suite from *A Choreographic Offering.* 2/4 at 8: Company gala—*Cathedrale Engloutie,* a company showcase, Suite from *A Choreographic Offering.* 2/7 at 7:30: *Cathedrale Engloutie, The Exiles, There Is a Time.*

Other

ANN CARLSON—*Animals.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/4, 5, 6, 11, 12, 13 at 8; 2/7, 14 at 3. $10.

BLACK-HISTORY MONTH—Two performances at Davis Hall, CCNY. 2/6 at 2: **Marie Brooks Caribbean Dance Theatre,** performers 6–18 years old, in African, West Indian, and Carnival dances and drumming; $12; children, students, seniors $7 . . . 2/7 at 3: **A Tribute to Oya and Yemanja:** Roots of Brasil, Ancestral Spirits Stilt Dancers, others (see Concerts, above); $14, $12 in advance; seniors and children half-price. W. 133rd St. and Convent Ave. (307-7420).

DUET—A collaboration between choreographers Carol Nolte and Michael Sullivan. Sullivan Performance Loft, 76 Pearl St. (627-4275). Reservations necessary. 2/5, 6, 7 at 8. $7.

MYTHOS OEDIPUS—The Great Jones Repertory Company in a "non-verbal" dance/opera conceived and directed by Ellen Stewart. Choreography by Min Tanaka and company members; music by Genji Ito, Elizabeth Swados, Sheila Dabney, David Sawyer, Michael Sirotta; design by Jun Maeda. La Mama Annex, 74A E. 4th St. (475-7710). 2/4–21, Thur.–Sun. only, at 7:30. Thur. and Sun., $10; Fri. and Sat., $12.

RICHARD BILES DANCE COMPANY—New and repertory works, including a premiere, *Vistas,* music by Neely Bruce. Nikolais/Louis ChoreoSpace, 33 E. 18th St. (989-4391). 2/5, 6 at 8. $8.

THE ROMANTIC AGE: 19TH-CENTURY AMERICAN BALLROOM DANCE AND MANNERS—Debra Weiss and Dancers cover the history and evolution of couple dances of the 1840s–1880s. In period costume, Debra Weiss and Charles Perrier will offer dance demonstrations and comment on Victorian-era matters. Theodore Roosevelt Birthplace, 28 E. 20th St. (260-1616). 2/7 at 2. $1, seniors and children (under 12) free.

XXY DANCE/MUSIC—An evening-length work, *Steady On;* choreography by Cyndi Lee and Mary Ellen Strom; music by Pierce Turner. Emanu-El Y, 344 E. 14th St. (673-2207). 2/6, 7 at 8; $8.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.-Thu. noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAFE AMERICANO—105 Hudson St. at Franklin St. (219-8802). Casual. Italian. Spcls: rigatoni alla vodka, scaloppine with Black Forest mushrooms, shrimps with cognac and mushrooms. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-2 a.m. Private parties for 60-125. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.-Fri. noon-3:30. Br Sat.-Sun. noon-4:30. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (2[illegible]-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11 a.m.-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. Thu.-Sat. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15 a.m.-10 a.m.. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.-Thu. 5-11, Fri.-Sat. to midnight. Champagne Br Sat.-Sun. noon-3. 1940s-style ent. Wed.-Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.-Fri. 11:30 a.m.-5. Buffet Br Sat. 11 a.m.-4, Sun. to 9. D daily 5-11. Private parties for 10-400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.-10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30 a.m.-3. D Tue.-Sat. 5-2 a.m., Sun.-Mon. to 11:30. Reduced rate parking Mon.-Thu. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.-Fri. 11:30 a.m.-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.-Thu. 6-midnight, Fri.-Sat. to 1 a.m. Pre-theatre D Tue.-Fri. 6-8. Br Sun. 11:30-8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.-Fri. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5-10:30, Fri.-Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

OCEAN REEF GRILL—11 Fulton St., in the Fulton Market Bldg., (608-7400). Casual. Regional American seafood. spcls: char-grilled and pan-blackened seafood. Res. sug. Open for L & D Sun.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m. Private parties for 800. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, country fried chicken, grilled swordfish steak with avocado salsa. Res.sug. L Mon.-Fri. 11:30 a.m.-5. D daily 5-12:30 a.m. Br Sat.-Sun. 11 a.m.-5. **(I-M)** **AE, CB,DC,MC,V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.-Sat. 11-4. Br Sun. 11-3. D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-10. Private parties for 25-150. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.-Sat. 7-midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.-Fri. 5-1 a.m, Sat. 11:30 a.m.-3 a.m., Sun. 11:30 a.m.-11. **(I-M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thu. 11:30 a.m.-midnight., Fri. to 1 a.m., Sat. 1-1 a.m., Sun. 1-11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.-Wed. 11:30 a.m.-11, Thu.-Sat. to midnight. Br Sat.-Sun. 11:30 a.m.-4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. Classical guitarist Mon.-Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thu. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30-11 daily. **(I-M)** **AE.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Private parties 40-80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10.Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, roast veal, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

L CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–-Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Sun. 11:30–3:30. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10.

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PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARPACCIO—227 E. 50th St. (838-7808). Jacket required. Italian. Spcls: gamberoni alla Carpaccio, fettuccine zarana, pollo alla Carpaccio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. till 11. Closed Sun. **(M)** **AE, DC.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts. (687-7471). Casual. Chinese. Spcls: spicy whole sea bass, bamboo steamed spareribs, Chef Chan's chicken. Res. sug. L and D Mon.–Thu. 11:30 a.m.–10:30, Fri. to 11, Sat. 1–11, Sun. 1–10. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11, Sat. 5-10. Private parties for 85. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Champagne Br Sat.-Sun. noon-5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-11:30, Sat. 4-11:30. Dim sum Br Sat.-Sun. noon-4. Private parties for 10-100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.-Thu. noon-11, Fri.-Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TA-KE OF JAPAN—1049 Second Ave., at 55th St. (888-2256). Dress opt. Japanese. Spcls: ta-ke special, sushi and sashimi combination, seafood sukiyaki. Res. nec. L daily 11:30-2:45. D daily 5-11. **(I-M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.-Fri. 11:30-3, Sat.-Sun. noon-5. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Private parties for 10-30. **(M)** **AE, CB, DC, MC, V.**

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion (308-2280). Dress opt. Italian. Spcls: tagliatelle al salmone, nodino alla salvia, gamberoni alla Tonino. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to 1 a.m. Dancing Fri.-Sat. 9-1 a.m. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Private parties for 20-150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7 a.m.-11:30 a.m., Sun to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1-3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30 a.m. Free D parking 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 11 a.m.-4. L Mon.-Fri. 11 a.m.-4. D daily 4-10. S daily 10-midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11 a.m.-3, Sun. from noon. S Mon.-Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.-Thu. noon-11:30, Fri.-Sat. to midnight. Pre-theatre D 5-7. Private parties for 20-80. Free D parking 5-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb.

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poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GRAND SEA PALACE—346 W 46th St. (265-8133). Casual. Thai/seafood. Spcls: Maine lobster Thai style, swordfish with Thai curry sauce, shrimp Bangkok. Res. sug. L Mon.–Fri. 11:45–3:30. D daily 4:30–midnight. Pianist Danny Apolinar Wed.–Sun. from 9–1 a.m. **(M)** **AE.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.--midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. in the New York Marriott Marquis (704-8900). Dress opt. Continental. Res sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.--Sat. noon–3. D Mon.–Sat 6–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO—237 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L daily 11:30–3. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.--Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.--Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. L Mon.–Fri. noon–3, Sat. noon–4. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

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MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–-midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PARMA—1404 Third Ave. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprème de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(E)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75th–76th Sts. (496-1840). Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. D Mon.–Sat. 5–1 a.m., Sun. 3–11. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3. D Tue.–Sun. 5–11. Ent. Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No. res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–-Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

A PAIR OF BIG ATTRACTIONS take over two major exposition venues this next week: At Madison Square Garden, the annual **Westminster Kennel Club Dog Show** will field 2,636 Best in Show entrants, champions all. Dates are 2/8 and 9, with final judging sometime after 11 p.m. Tue. night. If your favorite breed is the Vizsla or Saluki or Brussels Griffon, then you'll want to turn up on Mon., when the Sporting, Hound, and Toy groups will be benched and judged. On Tue., the Working, Terrier, Non-sporting, and Herding breeds take over, and you can see all those handsome Samoyeds, Dandie Dinmonts, Lhasa Apsos, and Corgis prance out for judging—and do they love it. Things begin at 8:30 each morning, and the group judging is fairly late in the evening. General admission: $13.50, children under 12, $7 . . . A dog-show preview peek for specialists: The **Pug Dog Club** of Greater New York will hold its own competition 2/7, 9–6, at the Summit Hotel, Lexington Ave. and 51st St.; donation, $3 . . . **Dodge's National Sportsman Show,** at the Jacob K. Javits Convention Center 2/4–7, has something for everybody with an outdoor-sports interest, or anyone who wants to find out about such peripheral but vital sidelines as cooking al fresco, gun safety, and wildlife art. There'll be an auction of and seminars on the latter, Sat. and Sun., 3:30–5:30. White-water rafting, hunting, fishing, camping, are just some of the sports on hand, with demonstrations, exhibits of equipment, seminars, and entertainment that includes a lumberjacks show and an appearance by Sharon Pierceall, "the first lady of crappie fishing." Noon until 10 p.m. Thur. and Fri.; 10 a.m.–10 p.m. Sat.; noon–7 Sun. $8 admission, $5 under 12.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

SPECIAL DAYS/SPECIAL EVENTS—It's Carnival and Mardi Gras and valentine time on the pre-spring calendar, and beginning right now, we can expect a flock of celebrations to come along. Jumping the gun just a bit, **Mardi Gras at the Market** starts 2/5 and runs through 2/27, with music and magic to beguile all ages. It's at Citicorp Center, of course, Lexington Ave. and 53rd St., and the kickoff is a knockout, to mix a metaphor in the interest of music: performers from Off Broadway's *Mama, I Want to Sing!* will offer selections from that wallop of a show—2/5 at 1. 2/8 at 5, Mark Morganelli and the Jazz Forum All Stars; 2/9 at noon, jazz pianist Michael Harrison; 2/10 at 1:30, David Goldman with Latin guitar music. 2/12, the illusionist Irving Laurice will turn up, but more about him and the rest, next issue. And it's all free, naturally . . . In the spirit of *true* true love, a benefit party for the AIDS Resource Center will be given at The Saint club, 105 Second Ave. at 6th St., by Flights of Fancy Productions, planners of parties-with-a-theme. The evening is called **Universalove,** and the date is 2/7, from 8 p.m. to 3 p.m. Dancing, buffet, psychic readings, door prizes, entertainment, cash bar, and a sprinkling of those ubiquitous "surprise mystery guests." Tickets: $15, VIP room $40, in advance (757-6300 noon–5); at door, $20 and $50, proceeds going to help the center, which provides housing and hands-on care for AIDS patients . . . The extraordinary soprano **Lotte Lehmann** would have been 100 this year, and the **Wagner Society** is noting the centennial with a symposium 2/6 at 2, in the McNally Amphitheater, Fordham U., 140 W. 62nd St. There'll be videotapes of Mme. Lehmann's master classes, a slide-and-sound presentation by editor David Hamilton, and a panel discussion to bring delight to any opera lover: moderator is George Jellinek, with Met colleagues Rose Bampton, Jarmila Novotna, Rise Stevens, and Ignace Strasfogel, as well as a former student, Luba Tcheresky, and the writer Beaumont Glass. Philip L. Miller will talk about Lehmann as a recitalist, an area in which she was unexcelled. Tickets, $10, reservations required (749-4561) . . . **It's Spring at the New York Botanical Garden** in the Bronx, with the coming of "First Blossoms," the earliest early-spring flower show. Feast your eyes (and nose) on azaleas and tulips, hyacinths and other bloomers, 2/6–4/10, in the garden settings of the Enid A. Haupt Conservatory . . . Two **valentine-making workshops** in different formats will put you in a hearts-and-flowers mood, so get your list ready! At the **Queens Botanical Garden,** 43-50 Main St., Flushing (718-886-3800), the natural materials to be used are pressed flowers and foliage from the Garden; you'll learn how to make cards, stationery, and bookmarks; $4. Date is 2/9 at 7:30 . . . At **Richmondtown Restoration,** the mood is Victorian for "Frills and Fancies," where children and grownups can make old-fashioned stand-up valentines and see an exhibit from the Historical Society's collection. Date is 2/6 at 2, and there's a materials fee in addition to the admission, which is $5 adults, $2.50 children; reservations—718-351-9414. At 441 Clarke Ave., Staten Island.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6; Fri.–Sun. 11 a.m.–8. $4.50; under 12, $3.

MORE EARLY-FEBRUARY CALENDAR NOTES—The annual **Book Fair of the Heschel School** will be held 2/7, 11 a.m.–3 p.m., at 270 W. 89th St., and give families and especially young readers a chance to meet Lore Segal, Grandma "Bubbles" Fisher, Alan Kaufman, and other writers, as well as to browse among books for all ages, records, and tapes. Grandma "Bubbles" will pass along some tips from *The Candy Apple,* her guide to youngsters' enjoyment of New York City. Children can play games, tackle an art project, and maybe win a prize during the day. It's all a benefit for the school's library, and admission is free . . . Another benefit family event will be hosted by **Trail Blazers,** celebrating its hundredth year of projects to help disadvantaged youth. Date is 2/7, noon–4, at The Saint, 105 Second Ave. between 6th and 7th Sts., and you'll find a brunch buffet, disco dancing, a laser fantasy, and a magic "extravaganza" with the unbelievable Harry Blackstone Jr. Tickets (691-2720) are $100, children 8–15 $50, and you'll help Trail Blazers train the area's young people for employment as well as offer them recreational activities . . . It's **Black History Month, at the American Museum of Natural History** as well as everywhere else, and this weekend's activities include programs 2/6 and 7, 1–4:30: African ceremonial dance by Message From Our Ancestors, a slide talk by Michael Webb on "African Empires," and African proverbs explained by Quassia Tukufu. Sat. only, 2–4, the Shadow Box Theatre in a puppet show, "The African Story Drum." At 79th St. and CPW (769-5800); free with museum donation . . . **Get Down!** is the title of a benefit for **Performance Space 122,** at P.S. 122, 150 First Ave. at 9th St. (477-5288). 2/4, 5, 6, at 8 and 11 p.m. each night, and $15 for each show. Dancers, musicians, performance artists, most associated with P.S. 122 through the years, will be on hand, a different group at each program . . . Gene Shalit will introduce **The Raconteurs,** an evening of storytelling at Alice Tully Hall, 2/3 at 8 p.m. On stage will be "the Story Lady" herself, Jackie Torrence, and Jay O'Callahan, one of the newer practitioners of this ancient and very special art. Two tales for the evening: an Elizabethan-era story and a southern ghost story; tickets, $10, $15; 362-1911.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Sky Show: "The Space Telescope: New Eyes on the Universe," narrated by Kirk Douglas, and "Cosmic Illusions," magician Harry Blackstone Jr. as narrator. Mon.–Fri. 1:30 and 3:30; Sat. 11 a.m. and 1–5 hourly; Sun. 1–5 hourly. $3.75; children 2–12, $2; seniors, students, $2.75.

TOURS

A SNACKS-AND-SIGHTS SAFARI IN CHINATOWN, with Adventure on a Shoestring, 2/7 at 11 a.m. Meet on NW corner of Canal and Mott Sts. for a pre-New Year walk. $5 (265-2663).

SIDEWALKS OF NEW YORK—A walk in the West Village 2/7. Meet at noon, Washington Square Arch. $10 (517-0201).

CENTRAL PARK—A winter bird ramble with Sarah Elliott. 2/7 at 11 a.m., meet at Loeb Boathouse, 74th St. and the East Drive. Free.

BROOKLYN BIRD CLUB—Walks for beginner-birders, each Sat. in Prospect Park. Meet at 9 a.m. at Grand Army Plaza entrance (718-522-2640). Free.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): A wetland walk every Sun. at 1; $2 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily, 10:15 a.m.–4:30, from the main lobby; $5. Note: when a stage show is scheduled, some tours are canceled; phone to confirm (246-4600, ext. 263).

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4294; Staten Island: 718-816-5456.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. 2/7, the Bronx Zoo; meet at 11 a.m. at Grand Concourse and Bedford Park Blvd., NE corner; $1.75 admission, plus $1 fee (924-7486); zoo tour at 1 with a docent.

SPORTS

BASKETBALL—**Knicks,** Madison Square Garden (563-8300). 2/2 at 8: vs: Washington; 2/4 at 7:30: vs. Detroit. $8–$20.

HOCKEY—**Rangers,** Madison Square Garden Arena (563-8300). 2/7 at 1:30 vs. Pittsburgh. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 2/6 at 7:05: vs. Buffalo. $17–$27.

STEPS—**The Millrose Games,** Madison Square Garden (563-8000). 2/5 at 6. The 81st competition of this international indoor track and field event. Competitors include Renaldo Nehemiah, Billy Olson, Donia Melinte, and others. $15–$37 . . . **Bagel Run,** 2/7 at 10 a.m.: Runners of all ages and paces are expected to

OTHER EVENTS

compete in this 6.2-mile run, which begins and ends at W. 64th St. and Columbus Circle; sponsored by the New York Road Runners Club (860-4455). $13; NYRRC members, $10 . . . **U.S. Olympic Invitational,** Meadowlands Arena, East Rutherford, New Jersey (212-686-5983). 2/13 at 6. See some of the world's premiere track and field stars including Jackie Joyner-Kersee, Greg Foster, Evelyn Ashford, and others. Transportation is available from Port Authority to the Meadowlands ($4 roundtrip). Ticket prices $15–$25.

COLLEGE BASKETBALL—STADIA/NCAA Game, Madison Square Garden (563-8000). 2/6 at 2: St. John's vs. Syracuse. $11–$13 . . . **St. John's University,** Alumni Hall, Grand Central and Utopia Pkwy., Queens (718-990-6217). 2/3 at 9: Men vs. Pittsburgh; 2/8 at 8: Men vs. Boston College. $8; 2/3 at 6:30: Women vs. Syracuse; 2/6 at 2: Women vs. University of Connecticut. Free. . . . **New York University,** 181 Mercer St., at Bleecker St. (998-2029). 2/5 at 7: Women vs. University of Chicago; 2/6 at 4: Women vs. Catholic University of America. Free. . . . **Columbia University,** Levien Gymnasium, 119th St. and Broadway (280-2546). 2/5 at 7:30: Men vs. Penn; 2/6 at 7:30: Men vs. Princeton. $3, $4.

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 2/6, Level Best; 2/7, Hollie Hughes Hdcp. (NYB).

CHILDREN

MARIE BROOKS CARIBBEAN DANCE THEATRE—African, West Indian, and Carnival dances performed by an international youth ensemble. 2/5 at 10:30 a.m. $3. Aaron Davis Hall, 133rd St. and Convent Ave. (690-6900). $3.

LITTLE RED RIDING HOOD—The children's classic set to music. 2/5 and 2/12 at 10:30 a.m.; 2/6 at 2 and 2/8 at 1; 2/9–2/11 at 10:30 a.m. and 1. The Penny Bridge Playhouse, 59 Cranberry St., Brooklyn (718-855-6346). $4.

CINDERELLA—The classic performed by marionettes. Every Sun. 2/7–3/13 at 1 and 3; also, 2/15 at 1 and 3. The Puppetworks' Theatre, 287 Third Ave., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

THE EMPEROR'S NEW CLOTHES—A musical adaptation of the Hans Christian Andersen tale. Saturdays and Sundays, 2/6, 7 and 2/13, 14 at 12:30. Promenade Theatre, Broadway at 76th St. (677-5959). $9, $12 (reserve).

A CELEBRATION OF AFRICAN FOLKLORE—A musical production based on four African folktales. Every Sat., through 3/19 at 1 and 3:30; also, Sun., 3/13 and 3/20 at 3:30. Hartley House Theatre, 413 W. 46th St. (666-1716). $5 (reserve).

EYE OF THE NEEDLE—Clothing styles of different centuries are examined through prints and paintings. 2/6 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). $3; children, $1.

ANY FRIEND OF YOURS IS A FRIEND OF MINE—A children's show about friendship, written by Judith Martin. Every Sat. and Sun. at 2 through 2/28. Symphony Space, 95th St. and Broadway (864-5400). $9.50.

STORY HOUR—A variety of stories and tales. Every Sun. at 11 a.m. Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Free.

PUPPET SHOW—*The Lion and the Mouse*, presented by the Rainbow Puppets. 2/6 and 2/7 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3 (reserve).

STORY HOUR—Listen to stories, then have cookies and milk. Every Sun. at 11 a.m. Hudson Street Papers, 234 Third Ave. (529-9748). Free.

THE AFRICAN DRUM—A shadow-puppet play with music. 2/6 at 2 and 4. American Museum of Natural History, 79th St. and CPW (724-0677). $3 (reserve); also, 2/9–2/11 and 2/16 at 10:30 a.m. P.S. 76 Auditorium, 220 W. 121st. St. $3 (reserve).

NEW YORK FOLKLORE AND LEGEND—Hear tales of old New York. 2/7 at 2. Fraunces Tavern Museum, 54 Pearl St. (425-1778). $2.50; children, $1.

PUPPET THEATRE—A mixture of music and comedy with Neva Small and her puppets. 2/7 at 1 and 3. Third Street Music School, 235 E. 11th St. (777-3240). $5; children, $2.50 (reserve).

CLAY PIT PONDS—End of Carlin St. off Sharrotts Rd., Charleston, S.I. (718-967-1976). 2/4, 3:45–5: "After School Nature Program"—A topic relevant to the season will be discussed; children should be dressed according to the weather. Free (reserve). 2/7, 1–3: Maple Sugaring is a family program showing how sap goes from tree to table, with syrup-making on the wood-burning stove. At 11 a.m. that day, a guided nature walk. Free.

SPECIAL EXHIBITS—Dinosaurs—Features dinosaur books, photographs, and models from the collections of Angelo Pastormerlo and John Rodriguez. 2/1–2/29 at Chatham Square Library, 33 E. Broadway (964-6598). Hours: Mon., Wed., and Thu., 2:30–6; Tue., 2:30–8; Sat., 10 a.m.–5. Free . . . **Carnival of Toys—**Features circus scenes and a procession of vehicles en route to the fairgrounds; also, a festive array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more. Through spring at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5; Sun. and holidays, 1–5. Free with admission: $1; adults, $3.

LONG RUNNERS—Mostly Magic: Magicians Torkova and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 2/7 at 1:30: *The Funzapoppin' Magic Show;* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 4/10; at 1:30: *Goldilocks;* at 3: *Cinderella.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Party Center:** Every Sat. and Sun. at noon: *Moon Dream;* at 1: *Cinderella;* performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). $6 (reserve) . . . **New Media Repertory Company:** Every Sat. at 3, through 6/4: *Alfred the Dragon;* a children's show, written by Miranda McDermott, with audience participation. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 2/6, 1–2:30: "Clay Castles"—Roll and shape clay into towers and dungeons with the Wiz. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3156). 2/6, 1:30–3: "Good Enough to Eat"—Make cookies and candies at a tea party with the Simpson family. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 2/2 at 11 a.m.: "Meet the Authors," a program in celebration of Black History Month with authors Brenda Wilkinson and Joyce Hansen at the **115th Street** branch, 203 W. 115th St. (666-9393) . . . 2/2 at 4: "Puppet Show," with stories and songs presented by the Rainbow Puppet Works at the **Fort Washington** branch, 535 W. 179th St. (927-3533) . . . 2/2 at 4: "Poetry Alive," a dramatic presentation by four poets in celebration of Black History Month at the **Hamilton Grange** branch, 503 W. 145th St. (926-2147) . . . 2/3 at 3:30: "Meet Doctor DeSoto," a video program presented by Michael Sporn at the **Inwood** branch, 4790 Broadway (942-2445) . . . 2/4 at 4: "Double Dutch," a film program with Skip Blumberg at the **George Bruce** branch, 518 W. 125th St. (662-9727) . . . 2/4 at 4: "Magic With a Soulful Touch," a magic show presented by Phillip Jennings at the **Harlem** branch, 9 W. 124th St. (348-5620) . . . 2/4 at 4: "Puppetry and Drama Workshop," presented by Leslie Gould for children ages 5–7 at the **Ottendorfer** branch, 135 Second Ave. (674-0947). Please note: Most programs require advance registration and are subject to change.

SOUTH STREET SEAPORT MUSEUM—Seaport Gallery, 213 Water St.: "The Port on Paper"—An exhibit of artwork by New York City children reflecting their views of the seaport of New York; every Sat., at 1, children can create their own artwork with a seaport theme; all workshops are free with museum admission. $2; adults, $4.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). The DARTS Program (Discover Activities Related to Science) that allows children ages 6 and older and their families to enjoy weekly science workshops. Special program: 2/6 at 10:30 a.m.–12:30 or 2–4 and 2/7, 1–3: "Water Wonders"—Bend light, create rainbows, combine compounds, and create acids by using water. $10. Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 2/6 and 2/7 at 1 and 3: "Africa Comes Alive"—Bring African culture to life in your own drawings and paintings; at 2: "Mickey Davidson"—See a dance performance by this celebrated choreographer. Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3, $2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for 2/6, 2/7: "Let's Set the Table—European Decorative Arts"; weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center ; films, Sat. at 10:30 a.m. and 2, Uris Orientation Theater include *Food on Hand, Spider, Glass,* and *Yours for the Taking*; slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3. Free (with admission).

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 2/7 at 1 and 3: "City Safari"—Experience the sounds of New York by listening to an audio tape and then create visions of New York on paper. 50 cents. Hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Daily programs: 2/3 at 2: "Storytime"; at 3:15: "Black History Creative Writing"; 2/5 at 3:15: "Coconut Connection"; 2/6 at 1:30 and 3: "Harlem Renaissance," by Schroeder Cherry; at 2: "Craftperson, Denise Allen"; 2/7 at 2: "Children's Dental Health," a program presented by Reneida E. Reyes, D.D.S.; at 2:45: "Live Animals," a program interpreted in sign language; also, "Doctor Dimension and the Rulers of the Universe," a children's exhibit. Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Special Program, 2/6 at 3: "Unique Technique—Painting on Film"—Enjoy three films by R. R. Dvorak including *Face Dance, Crumhorn,* and *Happystance;* after the screening, participate in a painting-on-film workshop. $3 (in addition to museum admission). 2/7: "Portraits of Harlem Heroes"—A special slide show featuring photography by Carl Van Vechten (free with admission). Call for times. Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6–12 . . . Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: 10 a.m.–5, daily. Closed, Tues. Adults, $3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 2/5 at 7:30: "Universal Language Ensemble"—A cross-cultural program in celebration of Friday Night Free Fun; 2/6 at 2: "Masks Tell Stories"—Join Cheryl Byron for a storytelling program and mask workshop ($2); 2/7 at 2: "Storytelling"—Hear traditional tales and captivating calypso poetry; through October: "Tales in Tall Trees," a hands-on interactive exhibit about storymaking located in the first floor gallery; listening, language, and decision-making skills are all emphasized as children make their way through a highly stylized forest of trees, stumps, and crannies. The major exhibit stations include "Peek-In-Tree," "Leaf-By-Leaf Tree," "Puppet Tree," "Four Seasons Reading Room," "Beasts Tree," "Story-Go-Round Tree," "Me Tree," and many more. "Storytelling," every Sat. at 11:30 a.m. Main Gallery: "Building Buildings." Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). Daily: Walruses, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.–4:45. Adults, $3.75; children, 2–12, $1.50 (under 2 free); senior citizens free, Mon.–Fri. after 2 (except holidays).

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). Every Fri. from 6-8: Alan Kamen, and Hide Tanaka. 2/3: Rob Scheps Trio. 2/4: Paul Knopf Trio. 2/5: Peter Leitch with Bobby Watson and Cecil McBee. 2/7: Gina Chandler Trio. 2/8: Dennis Mitcheltree Trio. 2/9: Kevin McNeal Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 2/7: Mongo Santamaria and His Band plus Tito Puente Latin Jazz Ensemble. 2/8: Jerry Gonzales Ft. Apache All-Stars. 2/9-14: Dave Valentin Quintet and Michel Camilo Trio. "After Hours ..." the Dan Harper Quartet play Tue.-Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 2/3: Big Trouble. 2/4: Riders in the Sky. 2/11: John Hartford. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 2/6: Kenny Barron with Red Mitchell. 2/7: Clark Terry with Red Mitchell. 2/8-13: Norman Simmons with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 2/7: John Carter Quartet. 2/8: Hamiet Bluiett Telephatic Big Band. 2/9-14: The Buddy Tate Quartet plus Carrie Smith. Tue.-Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 2/4: Comedy with Tim "Andre" Davis, Naomi Lewin, Eric Rockwell, Steve Marvisch, Heidi Joyce, John Lewin and Paul Mercurio. 2/5: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 2/6: Joanie Madden and Eileen Ivers. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 2/7: John Abercrombie and Ralph Towner. 2/8: Les Paul Trio. 2/9-14: Bill Frisell Quartet with Hank Roberts, Kermit Driscoll, Joey Baron. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 2/4: Andy Laverne. 2/5,6: Andy Laverne and Joe Locke. 2/7: Dave Berkman. 2/9, 10: Pete Malinverni. **Upstairs:** 2/5 at 8: D.B. Berg; Jill Cohen at 10; followed by Beverly Cosham at 11:30. 2/6 at 8: Carol Dorian; followed by singers David Peaston and Juliana Gare with featured comedians at 10 and 11:20. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). Wed.-Sat. from 10-3 a.m.: Singer-pianist Bob Dorough with Bill Takas on bass. Sun., 10-3 a.m. Singer-pianist Marty Phillips with Tony Falanga on bass. Mon., 10-3 a.m.: Stan Edwards Trio. Tue., 10-3 a.m.: Chuck Wayne Trio. Mon.-Fri., 5:45-9:45: Singer-pianist Brooks Kerr. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 2/3: Stephanie Nakasian with Hod O'Brien. 2/4: John Pizzarelli Jr. with Gary Haase and Bob Paterson. 2/5: Ken Peplowski Trio. 2/6: Steve Bargonetti Trio. 2/8: Dick Hyman. 2/9: Virg Dzurinko. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. Through 2/6: Pianist Steve Kuhn with Ron Carter on bass. 2/7, 8: Pianist Harry Connick Jr. 2/9-13: Pianist Kenny Barron with Paul West on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 2/4, 5: Cecil Taylor Quartet. 2/8: Roy Nathanson and The Jass Passangers. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 2/13: "The Hot Club Of France" featuring Frank Vignola, Bob Mastro, Jimmy George, Don Keiling and Murray Wall with singer Michele Bautier. Shows Tue.-Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 2/4: Super Band '88 featuring Randy Brecker, Stanley Clarke, Alan Holdsworth, Steve Smith, and Bernard Wright. 2/5: Dead Milkmen; Government Issue, Agitpop. 2/6: Love Tractor; Dumptruck, Pianosaurus. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 2/3: Sweetones. 2/4: Jimi J and the X-Ray. 2/5: Rob Stoner and the Miles Long Love Train. 2/6: Rock-Ola with Jon Paris. 2/7: Greg Stier Straight Up. 2/8: Project Payne. 2/9: Bob-Along Cassidy. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Through 2/7, 9-14: Timeless All Stars featuring Harold Land, Bobby Hutcherson, Curtis Fuller, Cedar Walton, Buster Williams, and Billy Higgins. 2/8: Gil Evans' Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/5, 6: The soul-singing group "The Persuasions" 2/11-13: Arthur Prysock. Shows Wed. at 9, Thu. at 9 and 11, Fri.-Sat. at 9 and midnight. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** 2/5-7, 12-14, Fri. and Sat. at 9, Sun. at 3: Singer Sandra Reaves-Phillips in *Heart to Heart .... My True Confessions.* **Terrace:** Through 2/8, 10-14: Pianist Joanne Bracken with Clint Houston on bass. 2/9 and 16: Pianist Hilton Ruiz and his Salza/Jazz Trio. Sun.-Thu. 10-2 a.m., Fri.-Sat. 10-3 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 2/7: The Art Farmer Quintet featuring Clifford Jordan. 2/8-15: Mel Lewis and The Jazz Orchestra. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 2/6: Pianist Dr. Lonnie Smith with Joe Beck on guitar. 2/7: Guitarist Gene Bertoncini with Michael Moore on bass. 2/8-13: Ruby Braff with Howard Alden and Jack Lesberg. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave. at 13th St. (242-1664). Texas-style bar. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 2/3: The Drifters and the Magnificent Men. 2/4: Vassar Clements and Kenny Koseck plus the Willies. 2/5: Pure Prairie League. 2/6: Dan Hicks. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 2/5: Nora Dunn. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th-27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 2/7: Comedians Eddie Brill, Susan Jeremy, Stanley Ullman, Danny Curtis and Mike Eagan. 2/8-14: Comedians Sam Greenfield, Mike Little, Dwayne Cunningham, and others. Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat. from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater featuring magic and comedy. 2/3: Magician Imam and comedian Terry Day. 2/4: Magician Torkova and Terry Day. 2/5: Magician Slydini with comedy magician Mal Cross. 2/6: Magician Torkova and Imam. 2/9: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 2/7: Comedians Eddie Brill, Jeff Stillson, Angela Scott, Brian Regan. 2/9-14: Kevin Meaney, Peter Fogel and Paul Lyons. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

CLUB EL MOROCCO—307 E. 54th St. (750-1500). Blue and white zebra stripes, palm trees and starlit ceiling make a unique ambiance for dinner and dancing to the El Morocco Orchestra with d.j. Roberto Costa, every Tue.-Sat. from 7-4 a.m. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Sat. 8-midnight. **AE, CB, DC, MC, V.**

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NIGHTLIFE

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 2/13: Michelle Celli/Wayne Sabella Quartet, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 2/3, 4: Toots and the Maytals. 2/5: N.Y. Band Merengue, Merengue. 2/9: Yomo Toro. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed., Fri, Sat. at 6:30: Blossom Dearie. Through 2/13: Singer-composer Peggy Lee celebrates her golden anniversary in show business. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy*, a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 2/3: Annie Dinerman; Diana Craig. 2/4: Rohn Seykell; *Friends* - revue. 2/5: Rohn Seykell; Nancy Timpanaro; Comedy. 2/6: Rohn Seykell; Ricky Ritzel; Comedy. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Larry King. 2/4 at 9 and 11: Jazz singer/tenor saxophonist Doug White. 2/6 at 9: Comedy/improvisation group, OK So We Lied! featuring Carmine DeSena, Ariana Johns, Gina Martin, Bruce Tenenbaum, and Maryrose Wood. **AE, CB, DC, MC, V.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Ann Hampton Callaway, through 2/20, Wed.–Sat. from 9:30–1 a.m. **Panache Encore!** (489-6357). 2/3: Sebastian Hobart. 2/4: Sebastian Hobart; Jon Soleather. 2/5: Lianne; Lee Ellis. 2/6: Vickie Phillips; Edith Davis. 2/7: Anthony Santelmo Jr. **AE, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 2/3, 4: Julienne Marie Scanlon with pianist Wes McAfee. 2/5: Barbara Lea. 2/6: Judy Kreston and David Lahm. 2/7: Erik Thorendahl. 2/8: Steven Davis with pianist Buddy Barnes. 2/9–11: Cynthia Adler with pianist Wes McAfee. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring David Edwards, Alix Korey, Barbara Marineau, Byron Nease, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 2/3 at 8: Beverly Cosham. 2/5, 12 at 10: Sidney J. Burgoyne and Joeline Spivak. 2/9 at 8: Mark Mitton. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 2/13: Margaret Whiting sings *Like Someone in Love*, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 3/27: Jazz-pianist George Shearing, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat. 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through February: Pianist Kuni Mikami with Vishnu Wood on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St. (757-0788). 2/3: Rita McKenzie in *Call Me Ethel.* **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.–Sat. from 9–11. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Joe Derise, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually elegant American restaurant-piano bar with singer-pianist Lee Glantz playing old favorites every Tue.–Sat. from 8. **AE, DC, MC, V.**

OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9–3 a.m.: Pianist Roy Bailey. Tue. from 9–3 a.m.: Victoria Shaw. Thu.–Sat. from 6–10: Pianist Berri Blair. Thu.–Sun. from 10–3 a.m.: Pianist Jerry Scott. **AE, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring Al Mantis/Art Abrams Duo, Wed.–Sat. from 8:30. **AE, CB, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant with a new piano room. Pianist Clint Hayes plays Wed. and Thu. from 10–1 a.m.; Billy Bubkin takes over Fri. and Sat. from 10–1 a.m.; Howard Lawrence Tue. and Wed. from 5:30–7:30, and Bob Kaye Thu. and Fri. 5:30–7:30, Tue. 10–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Buchholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Wooward performs every Tue.–Sat. from 7:30–11:30. **AE, CB, DC.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Feb. 3

3:00/WNCN—Schubert: Sonata for Piano in a, Op. 164; **Ravel:** *Valses nobles et sentimentales.*

4:00/WNCN—Vivaldi: Cto. for Sopranino Recorder in C; **Tchaikovsky:** *Swan Lake:* Op. 20, "Black Swan Pas de Deux."

WQXR-AM/FM—Haydn: Sinfonia Concertante in B-Flat.

5:00/WNCN—Sibelius: *Oceanides,* Op. 73; **Bononcini:** Sinfonia for 2 Trumpets and Strings, Op. 3A.

WQXR-AM/FM—Liszt: Hungarian Rhapsody No. 6 in D; **Handel:** Keyboard Suite No. 5.

6:00/WNCN—Sullivan: *Overture di Ballo;* **Haydn:** Trio Sonata in E-Flat.

WQXR-AM/FM—Bruch: Serenade for Strings; **Wieniawski:** Polonaise Brillante in A, Op. 21.

7:00/WNCN—G. Gabrieli: *Canzon per Sonare,* No. 4; **Vaughan Williams:** Cto. Academico for Violin and Strings in d.

7:30/WNYC—St. Paul Chamber Orchestra. **Takemitsu:** Requiem for Strings; **Haydn:** Sym. No. 104; **Strauss:** *Le Bourgeois Gentilhomme:* Suite.

8:00/WNCN—Tchaikovsky: *Nutcracker Suite,* Op. 71a; **Dvorak:** Sonatina for Violin and Piano, Op. 100.

8:05/WQXR-AM/FM—"Symphony Hall." **Beethoven:** Piano Cto. No. 2 in B-Flat; **Bartok:** *Dance Suite.*

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 3 in d, Op. 30; **Mozart:** March in D.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

9:30/WNYC—Cordero: Qnt. for Flute, Clarinet, Violin, Cello, and Piano; **Takemitsu:** *Toward the Sea.*

Thu., Feb. 4

3:00/WNCN—J. A. Benda: Cto. for Harpsichord and Strings in G; **Bizet:** *L'Arlésienne,* Suite No. 2; **Weber:** Sonata for Violin and Piano in A, Op. 10, No. 5.

4:00/WNCN—Handel: Cto. for Oboe No. 3 in g; **Rossini:** *La Gazza Ladra:* Ov.

WNYC—Grainger: *Lincolnshire Posy.*

WQXR-AM/FM—Bach: Suite No. 1 in C; **Saint-Saëns:** Clarinet and Piano Sonata.

5:00/WNCN—Bach: Prelude and Fugue in a; **Offenbach:** *Orpheus in the Underworld:* Ov.; **Mendelssohn:** Variations and Scherzo, Op. 81.

WQXR-AM/FM—Volkmann: Serenade No. 2 in F for Strings; **J. C. Bach:** Sinfonia Concertante in A.

6:00/WNCN—Chopin: *Etudes,* Op. 235, Nos. 9–12; **C. P. E. Bach:** Sym. in e, **Liszt:** *Hungarian Rhapsody.*

WQXR-AM/FM—Beethoven: Rondo in G, Op. 51.

7:00/WNCN—Danzi: Sonata for Horn and Piano in E-Flat, Op. 28; **Haydn:** Qt. in F, Op. 50, No. 5, "Dream."

WQXR-AM/FM—"The Marine Midland Chamber Music Festival." The Vienna String Sextet.

7:30/WNYC—Delius: *Brigg Fair;* **Szymanowski:** Sym. No. 3, "The Song of the Night."

8:05/WQXR-AM/FM—"Symphony Hall." **Mendelssohn:** *Ruy Blas:* Ov.; **Vaughan Williams:** Sym. No. 5 in D.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host; cellist Yo-Yo Ma. **Bach:** Sonata for Viola da Gamba; **Brahms:** Sonata for Cello in E-Flat; **Brahms:** Sonata for Cello in E-Flat.

WNYC—Martinu: Sym. No. 4; **Dahl:** Concertino; **Kay:** *Four Inventions.*

Fri., Feb. 5

3:00/WNCN—Janacek: *Lachian Dances;* **Gershwin:** *An American in Paris.*

WQXR-AM/FM—"The New York Philharmonic/WQXR Radiothon." Live broadcast of the radiothon from Avery Fisher Hall through midnight.

4:00/WNCN—Rachmaninoff: *Symphonic Dance,* Op. 45; **J. A. Benda:** Sonata for 2 Violins and Harpsichord in E.

WNYC—Saint-Saëns: Clarinet Sonata; **Elgar:** *Falstaff.*

5:00/WNCN—Vivaldi: Cto. for Guitar in D; **Rachmaninoff:** Preludes, Op. 32, Nos. 5–9.

6:00/WNCN—J. C. Bach: Sym. in E-Flat, Op. 18, No. 1; **Brahms:** *Variations on a Theme by Paganini,* Op. 35, Book 2.

7:00/WNCN—Herbert: Cto. for Cello No. 2, Op. 30; **Schumann:** Konzertstück for Piano and Orch. in G, Op. 92.

7:30/WNYC—"The Opera Box."

8:00/WNCN—J. Graun: Cto. for Violin and Viola in C; **Suppé:** "Morning, Noon, and Night" Ov.

9:00/WNCN—Chopin: Cto. for Piano No. 1 in e, Op. 11; **Vivaldi:** *La Stravaganza,* Cto. for Violin in G, Op. 4, No. 3.

Sat., Feb. 6

10:00 a.m./WNCN—Bach: Brandenburg Cto. No. 5 in D; **Gounod:** *Faust:* "Ballet Music."

WNYC—Buck: Festival Ov. on *The Star Spangled Banner;* **Holyoke:** Quintetto; **Gottschalk:** *Souvenir of Puerto Rico;* **Hewitt:** *The Battle of Trenton.*

WQXR-AM/FM—Continued coverage of the New York Philharmonic/WQXR Radiothon.

11:00 a.m./WNCN—Vivaldi: Cto. for 3 Violins and Strings in F; **Chopin:** Polonaise in F-Sharp, Op. 44.

WNYC—Hill: Stevensonia Suite No. 1; **Porter:** *Dance in Three-Time;* **Thompson:** *Louisiana Story,* Suite.

12:00/WNCN—Berwald: Cto. for Violin in C-Sharp, Op. 2; **Liapunov:** Rhapsody on Ukrainian Themes for Piano and Orch., Op. 28.

WNYC—"American Music Festival." The Kronos String Quartet. **Evans:** *Person I Knew;* **Monk:** *Misteriosa;* **Glass:** *Mishima Quartet.*

1:00/WNCN—Dvorak: Cto. for Violin in a, Op. 53; **Schumann:** Fantasiestücke for Clarinet and Piano, Op. 73.

2:04/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." **Verdi:** *Luisa Miller* (Millo, Dunn, Mauro, Milnes/Nello Santi).

5:00/WNCN—A. Salieri: *Variazioni sull'aria:* "La Follia di Spagna"; **Beethoven:** Trio in B-Flat, Op. 11.

6:00/WNCN—Haydn: Piano Trio in G; **Ravel:** *Minuet Antique.*

9:00/WNCN—"Saturday Night Opera." **Puccini:** *Madama Butterfly* (Kincses, Dvorsky, Miller, Hungarian State Opera Orch./Patane).

Sun., Feb. 7

10:00 a.m./WNCN—"Classic Guitar." **Sor:** Fantaisie, Op. 7; **Rozsa:** Sonata for Guitar, Op. 42.

WNYC—Riegger: *New Dance;* **Cowell:** Sym. No. 4; **Fine:** Violin Sonata.

WQXR-AM/FM—Continued coverage of The New York Philharmonic/WQXR Radiothon through midnight.

11:00 a.m./WNCN—Mozart: Country Dances in B-Flat; **Mendelssohn:** Capriccio in E, Op. 118.

WNYC—Foote: Clavierstücke, Op. 21, No 1.

12:00/WNCN—Bax: 3 Pieces for Small Orch.; **Handel:** Trio Sonata for 2 Violins, Op. 5, No. 1.

1:00/WNCN—Chicago Symphony Orchestra. James Conlon, conductor; violinist Young Uck Kim. **Beethoven:** *Egmont:* Ov.; Cto. for Violin in D, Op. 61; Sym. No. 5 in c, Op. 67.

WNYC—Corea: Lyric Suite for Sextet; *Homecoming.*

2:00/WNYC—Shostakovich: Violin Cto. No. 1, Op. 99; **Ravel:** *La Valse.*

3:00/WNCN—Brahms: Sonata for Violin and Piano No. 2 in A, Op. 100; **Beethoven:** Sextet in E-Flat, Op. 81b.

4:00/WNCN—Prokofiev: *Lieutenant Kijé,* Suite, Op. 60; **Mozart:** Sym. No. 14 in A.

6:00/WNCN—Mozart: Cto. for Piano No. 14 in E-Flat; **Scott:** *Lotus Land.*

8:00/WNCN—Haydn: Sym. No. 44 in e, "Trauer"; **Smetana:** *Czech Dances:* "4 Dances."

9:00/WNCN—Chausson: Sym. in B-Flat, Op. 20; **Chopin:** Fantaisie-Impromptu in C-Sharp, Op. 66.

Mon., Feb. 8

3:00/WNCN—Paganini: Cto. for Violin No. 1 in D, Op. 6; **Albinoni:** Cto. in C for Trumpet and Strings.

4:00/WNCN—Chopin: Scherzo No. 2 in B-Flat, Op. 31; **W. F. Bach:** Duo for 2 Flutes No. 4 in F.

WNYC—Fennimore: Cto. for Piccolo; **Williams:** Sinfonietta.

WQXR-AM/FM—Handel: *Water Music:* Suites 2 and 3; **Villa-Lobos:** *Bachianas Brasileiras,* No. 5.

5:00/WNCN—Chabrier: *Gwendoline:* Ov.; **Tchaikovsky:** Meditation, Op. 42, No. 1.

WQXR-AM/FM—Carulli: Guitar Cto. in A; **Mozart:** *Faust:* "Waltz."

6:00/WNCN—J. Stamintz: Ov. No. 9 in G; **Wagner:** *Die Meistersinger:* Prelude.

7:00/WNCN—Respighi: *Pines of Rome;* **Handel:** Cto. for 2 Wind Ensembles and Strings No. 2 in F.

8:00/WNYC—Cage: *Music for Marcel Duchamp;* **Corner:** 2 French Tritone Dominants; **Curran:** *The Maritime Rites.*

WNYC—"The American Music Festival Special: New Music America '87."

8:05/WQXR-AM/FM—Beethoven: *Coriolan:* Ov.; Piano Cto. No. 3 in c.

9:00/WNCN—Paganini: Sonata for Violin and Guitar in e, Op. 3, No. 6; **Schubert:** Sym. No. 7 in e.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; soloist Leon Fleisher. **Prokofiev:** *Romeo and Juliet:* Act III and Epilogue; **Ravel:** Piano Cto. for the Left Hand.

Tue., Feb. 9

3:00/WNCN—Mozart: Cto. for Violin No. 3 in G; **Beethoven:** Sonata for Piano No. 14 in C-Sharp, Op. 27, No. 2, "Moonlight."

4:00/WNCN—C. P. E. Bach: Sym. in F; **F. Salieri:** Sym. in B-Flat.

WNYC—Bolcom: *Commedia.*

5:00/WNCN—Bach: Fantasy and Ricercare in c; **Mercadante:** Sinfonia on Themes from Rossini's *Stabat Mater.*

6:00/WNCN—Mozart: Divertimento in F; **Griffes:** *The Pleasure Dome of Kubla Khan.*

7:00/WNCN—Haydn: Cto. for Trumpet in E-Flat; **Dvorak:** Slavonic Dance in A-Flat.

8:00/WNCN—"WNCN Live." Piano recital by Jean-Yves Thibaudet.

9:00/WNCN—Schubert: Qt. No. 14 in d, "Death and the Maiden"; **Satie:** Gnossiennes Nos. 1–3.

9:06/WQXR-AM/FM—The Philadelphia Orchestra.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY TONY COOK

Weekdays, February 3–5 and 8–9

❷ **WCBS**
975-4321
❹ **WNBC**
664-4444
❺ **WNYW**
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❼ **WABC**
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❾ **WWOR**
(201) 330-2153
⓫ **WPIX**
949-1100
⓭ **WNET**
560-2000
㉑ **WLIW**
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㉛ **WNYC**
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🅗 **HBO**
512-1208
🅜 **CINEMAX**
512-1208
🅝 **UPTOWN**
304-3000
🅢 **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to last-minute changes.

6:00 a.m.
❷ ❹ News
❺ *Saber Rider*
❼ *World News*
❾ *Romper Room*
⓫ Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Insight*
Tue.: *Carrascolendas*
⓭ Wed., Thu.: *French in Action*
Fri.: *You Gotta Have Art*
Mon., Tue.: *Learn to Read*
🅗 Thu., Mon.: *The Lion, the Witch, and the Wardrobe*
🅜 Mon.: **Movie:** *Tea and Sympathy*
🅢 Tue.: **Movie:** *Brothers by Choice*

6:30 a.m.
❷ News
❹ *Before Hours*
❺ *Silverhawks*
❾ *Zoobilee Zoo*
⓫ *Smurfs*
⓭ *New Jersey News* (except Mon.)
Mon.: *Body Watch*
🅗 Tue.: *Berenstain Bears' Comic Valentine*
🅜 Thu.: **Movie:** *Sun Valley Serenade*
Tue.: **Movie:** *Starship Redwing*
🅢 Thu.: *The Elm-Chanted Forest*

6:45 a.m.
❹ News
㉑ *A.M. Weather*

6:55 a.m.
🅜 Fri.: *From Star Wars to Jedi*

7:00 a.m.
❷ *This Morning*
❹ *Today*
❺ *Thundercats*
❼ *Good Morning America*
❾ *Beverly Hills Teens*
⓫ *Transformers*
⓭ *Sesame Street*
㉑ *Nightly Business Report*
㉛ *Ohayo! New York*
🅗 Wed.: *Loser Take All*
Fri., Mon.: *Seabert*
🅜 Wed.: **Movie:** *She Wore a Yellow Ribbon*
🅢 Fri.: *Brother Tough*

7:30 a.m.
❺ *Bugs and Porky*
❾ *Jetsons*
⓫ *Jem*
㉑ *Mister Rogers*
🅗 *Fraggle Rock*
🅢 Wed.: *Gobots*
Fri.: *The Valentine's Day That Almost Wasn't*
Mon.: **Movie:** *Ape and Super-Ape*

8:00 a.m.
❾ *Bugs Bunny*
⓫ *Bionic Six*
⓭ *Captain Kangaroo*
㉑ *Sesame Street*
🅗 Wed.: **Movie:** *Spies Like Us*
Thu.: **Movie:** *Transylvania 6-5000*
Fri.: **Movie:** *Restless Natives*
Mon.: **Movie:** *The Candidate*
Tue.: **Movie:** *The Great Gatsby*
🅜 Thu.: **Movie:** *Act of Violence*
Fri.: **Movie:** *Mother Is a Freshman*
Mon.: **Movie:** *East of Eden*
Tue.: **Movie:** *The Aurora Encounter*
🅢 Thu.: **Movie:** *Radio Days*
Fri.: **Movie:** *Uncle Tom's Cabin*
Tue.: **Movie:** *Clue*

8:30 a.m.
❺ *My Little Pony*
❾ *Dinosaucers*
⓫ *Teddy Ruxpin*
⓭ *Mister Rogers*

9:00 a.m.
❷ *The Judge*
❹ *Geraldo*
❺ *Brady Bunch*
❼ *Morning Show*
❾ *I Dream of Jeannie*
⓫ *Mork & Mindy*
⓭ *Sesame Street*
㉑ *Instructional Television* (concludes at 3)
㉛ *Home Stretch*
🅜 Wed.: **Movie:** *Counter-Attack*
🅢 Wed.: *Stevie Nicks*
Mon.: *Me and Dad's New Wife*

9:30 a.m.
❷ *Divorce Court*
❺ *Leave It to Beaver*
❾ *Carol Burnett*
⓫ *F-Troop*
㉛ *Body Electric*
🅗 Thu.: **Movie:** *Enemy Mine*
Fri.: **Movie:** *The Outlaw Josey Wales*
🅜 Fri.: **Movie:** *Mannequin*
Tue.: **Movie:** *Guess Who's Coming to Dinner*

10:00 a.m.
❷ *Blackout*
❹ *Sale of the Century*
❺ *I Love Lucy*
❼ *Sally Jessy Raphaël*
❾ *Marcus Welby, M.D.*
⓫ *Tony Randall Show* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
㉛ Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
🅗 Wed.: **Movie:** *The Other Woman*
Mon.: **Movie:** *Nothing in Common*
🅜 Thu.: **Movie:** *A Streetcar Named Desire*
Mon.: **Movie:** *Code Name: Emerald*
🅢 Wed.: **Movie:** *The Prisoner of Zenda*
Thu.: **Movie:** *The Barretts of Wimpole Street*
Fri.: **Movie:** *Cattle King*
Mon.: **Movie:** *A New Kind of Love*
Tue.: **Movie:** *The Apprenticeship of Duddy Kravitz*

10:30 a.m.
❷ *New Card Sharks*
❹ *Classic Concentration*
❺ *Bewitched*
❼ *Jeopardy II*
⓫ *Alice*
㉛ Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown*
Mon.: *Globe Watch*
Tue.: *State of the Arts*
🅗 Tue.: *World Figure Skating Champions Salute Dorothy Hamill*
🅜 Wed.: **Movie:** *An American in Paris*

11:00 a.m.
❷ *Price Is Right*
❹ *Wheel of Fortune*
❺ *Charlie's Angels*
❼ *Who's the Boss?*
❾ *People Are Talking*
⓫ *Rhoda*
㉛ Wed.: *Wildside*
Thu.: *Hello Jerusalem*
Fri.: *Complete Gilbert and Sullivan*
Mon.: *Faces of Japan*
Tue.: *Broadway Magazine*
🅜 Fri.: *Ron Reagan Is the President's Son*

11:30 a.m.
❹ *Win, Lose, or Draw*
❼ *Home*
⓫ *Best Talk in Town*
㉛ Wed.: *Folkways*
Thu.: *Adam Smith's Money World*
Mon.: *American Art Forum*
Tue.: *Here's to Your Health*
🅗 Thu.: **Movie:** *Finian's Rainbow*
Tue.: **Movie:** *Revolution*
🅜 Fri.: **Movie:** *The Desperadoes*
Tue.: **Movie:** *Lullaby of Broadway*
🅢 Fri.: **Movie:** *Clue*

NOON
❷ News
❹ *Super Password*
❺ *Kojak*
❼ *Ryan's Hope*
❾ News
⓫ *Odd Couple*
㉛ Wed.: *Black Forum*
Thu.: *Economics U.S.A.*
Mon.: *Making of the Continents*
Tue.: *Television*
🅗 Wed.: **Movie:** *The Candidate*
Fri.: **Movie:** *The Seven Magnificent Gladiators*
Mon.: *A 60's Reunion With Bill Graham*
🅜 Thu.: **Movie:** *Pennies From Heaven*
Mon.: **Movie:** *Lost Horizon*
🅢 Wed.: **Movie:** *Six Weeks*
Thu.: **Movie:** *Amadeus*
Mon.: **Movie:** *Radio Days*
Tue.: *The House at 12 Rose Street*

12:30
❷ *Young and the Restless*
❹ *Scrabble*
❼ *Loving*
⓫ Wed.: **Movie:** *Thou Shalt Not Kill* (1979). Lee Grant.
Thu.: **Movie:** *Rolling Thunder* (1977). William Devane.
Fri.: **Movie:** *McHale's Navy Joins the Air Force* (1965). Tim Conway.
Mon.: **Movie:** *The Omen* (1976). Gregory Peck.
Tue.: **Movie:** *Damien—Omen II* (1978). William Holden.
㉛ Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Computer Works*
🅜 Wed.: **Movie:** *The Loves of Carmen*

1:00
❹ *Days of Our Lives*
❺ *Hour Magazine*
❼ *All My Children*
❾ *High Rollers*
㉛ Wed.: *Mystery!: Agatha Christie's Miss Marple*
Thu.: *Upstairs, Downstairs*
Fri.: *The Write Course*
Mon.: *The Brain*
Tue.: *Masterpiece Theatre: Fortunes of War*
🅗 Mon.: **Movie:** *The Guns of Navarone*
🅜 Fri.: **Movie:** *Chisum*
Tue.: **Movie:** *Born Yesterday*
🅢 Tue.: **Movie:** *Cattle King*

1:30
❷ *Bold and the Beautiful*
❾ *Love Connection*
㉛ Fri.: *American Adventure*
🅗 Fri.: **Movie:** *No Retreat, No Surrender*
Tue.: **Movie:** *Finian's Rainbow*
🅜 Thu.: **Movie:** *Two Rode Together*
🅢 Fri.: *Julian Lennon*
Mon.: **Movie:** *Six Weeks*

2:00
❷ *As the World Turns*
❹ *Another World*
❺ *Popeye*
❼ *One Life to Live*
❾ *Newlywed Game*
㉛ Wed.: *Madeleine Cooks*
Thu.: *Candidates '88*
Fri.: *America the Second Century*
Tue.: *Voices and Visions*
🅗 Wed.: **Movie:** *The Far Pavilions, Part 3*
Thu.: **Movie:** *Nightwing*
🅢 Wed.: **Movie:** *Like Normal People*

2:30
❺ *Woody Woodpecker*
❾ *Dating Game*
⓫ *Spiral Zone*
⓭ *French Chef*
㉛ Wed.: *Creative Living*
Fri., Mon.: *This Old House*
🅜 Wed.: **Movie:** *Letters From Frank*
Mon.: **Movie:** *The Walking Hills*
🅢 Fri.: **Movie:** *Mannequin*
Tue.: *Gobots*

3:00
❷ *Guiding Light*
❹ *Santa Barbara*
❺ *Dennis the Menace*
❼ *General Hospital*
❾ *Cannon*
⓫ *Ghostbusters*
⓭ *Frugal Gourmet*
㉑ *Lilias, Yoga, and You*
㉛ *Square One TV*
🅗 Fri.: **Movie:** *Oliver Twist*
🅜 Fri.: **Movie:** *These Are the Damned*
Tue.: **Movie:** *Class of '44*
🅢 Thu.: *Do Me a Favor* (cc)

3:30
❺ *Flintstones*
⓫ *G.I. Joe*
⓭ *Mister Rogers*
㉑ *Hooked on Aerobics*
㉛ *Video Music Box*
🅜 Thu.: **Movie:** *Appointment in Berlin*
🅢 Mon.: *The Valentine's Day That Almost Wasn't*

4:00
❷ *Superior Court*
❹ *Donahue*
❺ *Real Ghostbusters*
❼ *Oprah Winfrey Show*
❾ *Barnaby Jones*
⓫ *Eight Is Enough*
⓭ *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
㉑ *Sesame Street*
🅗 Wed.: **Movie:** *Hockey Night*
Thu.: *Survival Series:* "Gorilla"
Mon.: *Loser Take All*
Tue.: *Berenstain Bears' Comic Valentine*
🅜 Mon.: **Movie:** *Sahara*
🅢 Wed.: *The Secret Life of T.K. Dearing*
Thu.: *The Elm-Chanted Forest*
Fri.: *The Almost Royal Family*
Mon.: **Movie:** *Ape and Super-Ape*
Tue.: **Movie:** *Brothers by Choice*

4:30
❷ *People's Court*
❺ *Ducktales*
㉛ *3-2-1 Contact*

H Fri.: *World Figure Skating Champions Salute Dorothy Hamill*
Mon.: *The Lion, the Witch, and the Wardrobe*
Tue.: *Survival Series*
M Wed.: **Movie:** *Place of Weeping*
Fri.: *Nothing Personal*
Tue.: **Movie:** *Hunk* (cc)

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
13 *3-2-1 Contact*
21 *Sesame Street*
31 Wed.: *Take Charge*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric* (cc)
H Thu.: *Supermom's Daughter*
M Thu.: **Movie:** *They Only Kill Their Masters*
S Wed.: *The Horrible Secret*
Fri.: *The Valentine's Day That Almost Wasn't*

5:30
5 *Facts of Life*
13 *Square One TV*
31 *City Comment*
H Wed.: *Loser Take All*
Fri.: **Movie:** *Quarterback Princess*
Tue.: **Movie:** *No Retreat, No Surrender*
S Wed.: *Gobots*
Thu.: *The House at 12 Rose Street*
Fri.: *Brother Tough*
Mon.: *Just Another Stupid Kid*

5:45
31 *News From City Hall*

Weeknights, February 3–5 and 8–9

WED., FEB. 3

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Rockschool*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *Nothing in Common*
M **Movie:** *The Thief Who Came to Dinner*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
S *Stevie Nicks*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Law and Harry McGraw*
4 *Highway to Heaven*
5 **Movie:** *What Waits Below* (1985). Robert Powell.
7 *Perfect Strangers*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Discover*
31 *Dark Shadows*
H **Movie:** *Spies Like Us*
M **Movie:** *Crystal Heart*
N **Movie:** *Sylvia*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *Metroline Special:* "The Bronx." Part I of a 2-part special which looks at the South Bronx and efforts to improve conditions in the area.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 *Kate & Allie*
4 *A Year in the Life*
7 *Hooperman*
9 *Morton Downey Show*
11 **Movie:** *Annie Hall* (1977). Woody Allen, Diane Keaton. Allen's autobiographical love story dealing with relationships, romance, and fame; considered one of Allen's best films; won the Best Picture Oscar as well as the Best Actress Oscar for Keaton.
21 *Survival Special:* "King Penguin"
31 *Spyship*
S **Movie:** *Black Widow*

9:30
2 *Frank's Place*
7 *Slap Maxwell*
13 *American Playhouse: The Return of Hickey*

10:00
2 **Special:** *The Smothers Brothers Comedy Hour*
4 *St. Elsewhere*
5 9 News
7 *Dynasty*
21 *American Masters:* "The Negro Ensemble Company." The impact of The Negro Ensemble Company on the lives of contemporary actors; includes interviews with Esther Rolle, Denzel Washington, and Rosalind Cash; narrated by Ossie Davis.
31 *Kwitny Report*
H *The Hitchhiker*
M **Movie:** *Stand by Me*
N **Movie:** *The Tempest*

10:30
13 *James Baldwin*
31 *Blind Tom.* The story of Thomas Bethune, a blind slave in Georgia who possessed amazing musical talents.
H **Movie:** *No Mercy*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
13 *Black Shadows on a Silver Screen.* Award- winning documentary that examines the black film industry from 1915–1950.
21 *Are You Being Served?*
31 *Eye on Dance:* "Encounter With Maya Plisetskaya." Guests Maya Plisetskaya and Helen Atlas discuss the life of a Russian ballerina; includes film clips of the Russian production of *Swan Lake.*
S **Movie:** *Emmanuelle*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Butterflies*
31 *Broadway Magazine*
M **Movie:** *About Last Night*

11:35
2 *Adderly*

MIDNIGHT
7 **Movie:** *The Last Chase* (1981). Lee Majors.
9 *Entertainment Tonight*
11 *Star Trek*
13 *Paying for College '88.* Panel discussion about how parents can finance a college education.
21 *Long Island Report*
N **Movie:** *Les Comperes*

12:20 a.m.
H **Movie:** *Fever Pitch*

12:25 a.m.
S *Comedy Spotlight*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Nova*

12:45 a.m.
2 **Movie:** *North Beach and Rawhide* (1985). William Shatner.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:25 a.m.
M **Movie:** *The Lightship*
S **Movie:** *Six Weeks*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Autumn Sonata* (1978). Ingrid Bergman, Liv Ullmann. Ingmar Bergman's classic film about a resentful daughter at odds with her famous mother; acting at its best!
9 *Home Shopping*
11 *Streets of San Francisco*
H **Movie:** *Sno-Line*

2:05 a.m.
2 7 News

2:30 a.m.
13 *Profiles of Nature*

2:35 a.m.
7 **Movie:** *Shame, Shame on the Bixby Boys* (1979). Monte Markham.

2:55 a.m.
M **Movie:** *The Omega Syndrome*

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
13 *Nature*

3:20 a.m.
S **Movie:** *Like Normal People*

3:30 a.m.
4 *Matchmaker*

3:35 a.m.
H **Movie:** *The Return of the Living Dead*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
11 *Harry O*
13 *Innovation*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*
13 *Voices and Visions*
M **Movie:** *Born American*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*

5:10 a.m.
H *The Hitchhiker*
S *The Horrible Secret*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *One-on-One*

5:40 a.m.
S *The Secret Life of T.K. Dearing*

THU., FEB. 4

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Adrian Mole*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *The Guns of Navarone*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
S **Movie:** *My American Cousin*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
M **Movie:** *Sahara*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Tiger"

8:00
2 *Political Special*
4 *Cosby Show*
5 **Movie:** *The Creature* (1985). Stan Ivar.
7 **Movie:** *Firefox* (1982). Clint Eastwood.
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America:* "Swamp Bear"
31 *Dark Shadows*
N **Movie:** *Marianne and Julianne*
S **Movie:** *Friday the 13th—The Final Chapter*

8:30
2 *Bugs Bunny's Valentine*
4 *A Different World*
9 *Entertainment Tonight*
13 *Currents:* "Catholics in Crisis." An examination of how the rigidity of orthodox Catholicism is facing resistance from American Catholics.
21 *This Old House*
31 *Eastenders*

9:00
2 *Simon & Simon*
4 *Cheers*
9 *Morton Downey Show*
11 **Movie:** *Reckless* (1984). Daryl Hannah. A rebellious teenager takes up with a straitlaced coed; great soundtrack.
13 *Preaching the Word.* The history of the black church in America.
21 31 *Mystery!: Inspector Morse.* John Thaw portrays the brilliant and unconventional detective of the Colin Dexter novels.
H **Movie:** *Enemy Mine* (cc)
M **Movie:** *Stripper*

9:30
4 **Special:** *David Letterman's Sixth Anniversary Show*
13 *Spirit to Spirit*
S **Movie:** *Friday the 13th—Part VI*

10:00
2 *Knots Landing*
5 9 News
13 *Voices and Visions*
21 *Nanny*
31 *Masterpiece Theatre: Fortunes of War*
N **Movie:** *Black Girl*

10:30
M **Movie:** *The Fly*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Channel Crossings*
21 *Are You Being Served?*
31 *In the Shadow of the Law.* Examines the fear faced by four Mexican families living in the U.S. illegally.
H *Inside the NFL*
S **Movie:** *Radio Days*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *The Many Wives of Patrick*

11:35
2 *Night Heat*

MIDNIGHT
7 **Movie:** *Happily Ever After* (1978). Suzanne Somers.
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *Purple Rain*
N **Movie:** *A Private Function*

12:10 a.m.
M **Movie:** *A Nightmare on Elm Street, Part 2*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Brown Sugar:* "The Beginnings." Examines female performers who made their mark during the period 1900–1929; includes film clips of Bessie Smith, Alberta Hunter, and Josephine Baker.
S **Movie:** *H.O.T.S.*

12:45 a.m.
2 **Movie:** *This Wife for Hire* (1985). Pam Dawber.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:40 a.m.
M **Movie:** *Neon Maniacs*

1:50 a.m.
7 News

1:55 a.m.
H **Movie:** *Where Are the Children?*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Soldier of Orange* (1979). Rutger Hauer.
9 *Home Shopping*
11 *Streets of San Francisco*

2:05 a.m.
2 News

2:10 a.m.
S **Movie:** *Tai-Pan*

2:20 a.m.
7 **Movie:** *The Day the Women Got Even* (1980)

2:30 a.m.
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 *Lifestyles of the Rich and Famous*
13 *Television*

3:15 a.m.
M *Comedy Experiment*

3:30 a.m.
4 *Matchmaker*

3:35 a.m.
H **Movie:** *Dead and Buried*

3:50 a.m.
M **Movie:** *Woodstock*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*
13 *Innovation*

4:20 a.m.
S **Movie:** *Amadeus*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*
13 *Eyes on the Prize*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*

5:15 a.m.
H **Movie:** *My Chauffeur*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Preaching the Word*

FRI., FEB. 5

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Nature Watch*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Uncle Tom's Cabin*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *The Aurora Encounter*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Beauty and the Beast*
4 **Special:** *Wrestling's Main Event*
5 **Movie:** *Troll* (1986). Michael Moriarty.
7 *Full House*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nature:* "Pantanal." Examines the enormous marsh in Brazil that changes from a dry savannah to an inland sea after the rainy season.
31 *Washington Week in Review*
H **Movie:** *Aliens*
M **Movie:** *Mannequin*
N **Movie:** *Come Have Coffee With Us*
S **Movie:** *Clue*

8:30
7 *Mr. Belvedere*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 *Dallas*
4 *Miami Vice*
7 *The Thorns*
9 *Morton Downey Show*
11 **Movie:** *The Bride* (1985). Jennifer Beals.
13 *Great Performances: Dance in America—Balanchine and Cunningham.* Celebrates the artistry of two of America's greatest choreographers, Merce Cunningham and the late George Balanchine; features Mikhail Baryshnikov in Balanchine's *La Sonnambula* and selections from Cunningham's *Duets.*
21 *In Search of the Trojan War*
31 **Movie:** *Doctor Who*

9:30
7 *Sledge Hammer!*
M **Movie:** *Hunk*

9:45
S *Comedy Club Network*

10:00
2 *Falcon Crest*
4 **Special:** *Unsolved Mysteries*
5 9 News
7 *20/20*
13 *On Stage at Wolf Trap:* "Tony Bennett"
21 *Eyes on the Prize: America's Civil Rights Years*—"Ain't Scared of Your Jails, 1960–1961." How college students became organizers within the movement, creating their own voice.
N **Movie:** *Clockwise*
S *It's Garry Shandling's Show*

10:30
31 *Spirit to Spirit:* "Nikki Giovanni." Portrait of the writer known as the "Princess of Black Poetry."
H **Movie:** *The Kindred*
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Blind Tom*
21 *Wall $treet Week*
31 *World TV Presents* (Chinese programming)
S *Super Dave*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
13 **Hockey:** New Jersey vs. Winnipeg
21 *Washington Week in Review*
M *Private Practices: The Story of a Sex Surrogate*
S **Movie:** *Mannequin*

11:35
2 *Top of the Pops*

11:45
N **Movie:** *A Streetcar Named Desire*

MIDNIGHT
7 **Movie:** *Movie Madness* (1983). Candy Clark.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*

12:05 a.m.
H **Movie:** *Hardbodies 2*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 **Movie:** *Lady on a Train* (1945). Deanna Durbin.

12:35 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGavin.

12:50 a.m.
M **Movie:** *Liz*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*
S **Movie:** *The Joy of Flying*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:35 a.m.
H *Inside the NFL*

1:45 a.m.
2 *Win, Lose, or Draw*

1:50 a.m.
7 News

2:00 a.m.
5 **Movie:** *The Young Master* (1978). Jackie Chan.
9 **Movie:** *The Pirate* (1948). Judy Garland, Gene Kelly.
11 *Dempsey and Makepeace*

2:10 a.m.
M **Movie:** *She's Gotta Have It*

2:15 a.m.
2 *Win, Lose, or Draw*

2:20 a.m.
7 **Movie:** *Shaft in Africa* (1973). Richard Roundtree.

2:30 a.m.
4 News
13 *Profiles of Nature*
S **Movie:** *Wild and Beautiful on Ibiza*

2:35 a.m.
H **Movie:** *Blind Date*

2:45 a.m.
2 **Movie:** *Mary Jane Harper Cried Last Night* (1977). Susan Dey.

3:00 a.m.
4 *Wil Shriner Show*
11 *Streets of San Francisco*
13 **Movie:** *It's Love I'm After* (1937). Bette Davis.

3:40 a.m.
M *Comedy Experiment*

4:00 a.m.
4 *Hit Squad*
5 *I Love Lucy*
9 **Movie:** *Presenting Lili Mars* (1943). Judy Garland.
11 *Harry O*
S *Julian Lennon*

4:10 a.m.
M **Movie:** *Mannequin*

4:15 a.m.
7 **Movie:** *The Letters* (1973). John Forsythe.

4:20 a.m.
H **Movie:** *Aliens*

4:30 a.m.
4 *Matchmaker*
13 **Movie:** *The Guardsman* (1931). Alfred Lunt, Lynne Fontanne.

5:00 a.m.
2 *Newsmakers*
4 *Ben Casey*
11 *U.S. Farm Report*
S *It's Garry Shandling's Show*

5:30 a.m.
5 *New Monkees*
11 News
S *The Almost Royal Family*

MON., FEB. 8

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Wild America*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *Transylvania 6-5000*
M **Movie:** *Dead Reckoning*
S **Movie:** *A New Kind of Love*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *Alf*
5 *Death Wish* (1974). Charles Bronson.
7 **Movie:** *Elvis and Me* (1987). Part II of II. Dale Midkiff. (Part I, Sun., 2/7 at 9.)
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Television:* "The Race for Television." Rare film footage of experimental television from the 1920s, 1930s, and 1940s.
31 *Dark Shadows*
H **Movie:** *Nothing in Common*
M *Crazy About the Movies:* "James Dean"
N **Movie:** *Julius Caesar*
S **Movie:** *Six Weeks*

8:30
2 *Frank's Place*
4 **Movie:** *Moving Target* (1987). Jason Bateman, Tom Skerritt.
9 *Entertainment Tonight*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
9 *Benny Hill Special*
11 **Movie:** *Death Wish 3* (1985). Charles Bronson.
13 *Television*
21 *Phenomenal World:* "The Restless Sea." The many roles that oceans play in our lives.
31 *All the World's a Stage:* "The Makers of Magic." The relationship between contemporary theater and ancient religious rituals.
M **Movie:** *East of Eden*

9:30
2 *Designing Women*

10:00
2 *Wiseguy*
5 9 News
7 **Special:** *The '88 Vote: The Iowa Caucus*
13 *Eyes on the Prize*
21 *Discover*
31 *Cissy Houston: Sweet Inspiration.* Chronicles the life of the popular soul singer; includes interviews with Aretha Franklin, Whitney Houston, Luther Vandross, and others.
H **Movie:** *Volunteers*
N **Movie:** *Sylvia*
S *Super Dave*

10:30
4 *News Special: Primary Coverage*
S **Movie:** *Tai-Pan*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Morton Downey Show*
13 *Upstairs, Downstairs*
21 *Are You Being Served?*
31 *Someone Marched for Me.* A return to Alabama where Martin Luther King Jr. and other leaders fought to gain civil rights.
M **Movie:** *Born American*

11:30
4 *Best of Carson*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *TV Classics*

11:35
2 *Hunter*

11:50
H **Movie:** *The Kindred*

MIDNIGHT
7 **Movie:** *Nightmare in Badham County* (1976)
9 *Entertainment Tonight*
11 *Star Trek*
13 *Mystery!: Inspector Morse*
21 *Long Island Report*
N **Movie:** *Hard Traveling*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *In Search of the Trojan War*

12:40 a.m.
M **Movie:** *Last Resort*

12:45 a.m.
2 **Movie:** *Confessions of a Married Man* (1983). Robert Conrad.
S **Movie:** *That Was Then, This Is Now*

1:00 a.m.
5 *Natural Weight Loss*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:25 a.m.
H **Movie:** *Only When I Laugh*

1:30 a.m.
4 11 News
5 *Keys to Success*
13 *MacNeil/Lehrer*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Lady of the House* (1978). Dyan Cannon.
9 *Home Shopping*
11 *Streets of San Francisco*
M **Movie:** *Neon Maniacs*

2:05 a.m.
2 News

2:25 a.m.
7 **Movie:** *Hardhat and Legs* (1980). Kevin Dobson.

2:30 a.m.
13 *Profiles of Nature*
S **Movie:** *Emmanuelle*

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
13 *Nova*

3:25 a.m.
H **Movie:** *Dead-End Drive-In*

3:30 a.m.
4 *Matchmaker*

3:35 a.m.
M **Movie:** *Boarding School*

3:55 a.m.
S **Movie:** *Radio Days*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*
13 *Innovation*

4:10 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*
13 *Masterpiece Theatre: Fortunes of War*

4:55 a.m.
H **Movie:** *House*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*

5:15 a.m.
M *Crazy About the Movies:* "James Dean"

5:25 a.m.
S *Just Another Stupid Kid*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Currents*

TUE., FEB. 9

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Newton's Apple*
31 Italian programming
S **Movie:** *Apprenticeship of Duddy Kravitz*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *One Crazy Summer*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *World Figure Skating Champions Salute Dorothy Hamill*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "The Tallest Story." The curious biological phenomena that create giraffes.

8:00
2 *48 Hours*
4 *Matlock*
5 **Movie:** *Taxi Driver* (1976). Robert De Niro.
7 *Who's the Boss?*
9 **College Basketball:** Georgetown vs. Seton Hall
11 *Hill Street Blues*
21 *Nova:* "Why Planes Burn"
31 *Dark Shadows*
H **Movie:** *No Mercy*
M **Movie:** *Club Paradise*
N **Movie:** *King Lear*
S *Showtime Coast to Coast*

8:30
7 *Growing Pains*
13 *Innovation:* "The Male Factor." Looks at the problem of infertility from the male perspective.
31 *Eastenders*

9:00
2 **Movie:** *Windmills of the Gods* (1987). Part II of II. Jaclyn Smith. (Part I, Sun., 2/7 at 9.)
4 *Hunter*
7 *Moonlighting*
11 **Movie:** *Mean Streets* (1973). Robert De Niro.
13 *Nova:* "Why Planes Burn"
21 *Explore:* "Journal From India"
31 *Target*

9:30
M **Movie:** *A Nightmare on Elm Street, Part 2*
S **Movie:** *Psycho III*

10:00
4 *Crime Story*
5 9 News
7 *Thirtysomething*
13 *Frontline:* "The Man Who Shot Lennon." A portrait of Mark David Chapman, the man convicted of killing John Lennon in 1980.
21 *Voices and Visions:* "Langston Hughes." A look at the unique writer who achieved distinction in poetry, fiction, and drama through his focus on the black experience.
31 *Open All Hours*
H *America Undercover:* "Do the Guilty Go Free?"

10:30
31 *The Two Ronnies*
N **Movie:** *Claire's Knee*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Morton Downey Show*
13 *Intercom:* "Newark"
21 *Are You Being Served?*
31 *Video Music Box*
H **Movie:** *Black Widow*
M **Movie:** *Mannequin*
S **Movie:** *Clue*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *To the Manor Born*

11:35
2 *Diamonds*

MIDNIGHT
7 **Movie:** *Not My Kid* (1985). George Segal, Stockard Channing.
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Television*
M **Movie:** *Stripped to Kill*
N **Movie:** *A Ticket to Tomahawk*

12:40 a.m.
S **Movie:** *King of the City*

12:45 a.m.
2 **Movie:** *King of the Mountain* (1981). Harry Hamlin.
H **Movie:** *Teachers*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:50 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Love's Savage Fury* (1979). Perry King.
9 *Home Shopping*
11 *Streets of San Francisco*
M **Movie:** *Hunk*

2:05 a.m.
2 News

2:20 a.m.
7 **Movie:** *Cain and Mabel* (1936). Clark Gable.
S **Movie:** *Friday the 13th—The Final Chapter*

2:30 a.m.
13 *Profiles of Nature*

2:35 a.m.
H **Movie:** *From Beyond*

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
13 *Discover*

3:30 a.m.
4 *Matchmaker*

3:45 a.m.
M **Movie:** *Liz*

3:55 a.m.
S *The House at 12 Rose Street*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*
13 *Innovation*

4:05 a.m.
H **Movie:** *No Retreat, No Surrender*

4:10 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*
13 *Upstairs, Downstairs*

4:45 a.m.
S *Gobots*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*
M *Comedy Experiment*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*

5:35 a.m.
H *America Undercover:* "Do the Guilty Go Free?"

Weekend, February 6–7

SAT., FEB. 6

:00 a.m.
4 *Joy of Gardening*
5 *Look at Me Now*
7 *World of Photography*
9 News
1 *Christian Science*
3 *Exercise With Billie*
M *Comedy Experiment*

:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
1 *Planet of the Apes*
3 *New Jersey News*
M **Movie:** *Seventh Heaven*
S **Movie:** *Detective School Dropouts*

:00 a.m.
4 *Kidsongs*
5 *Sylvanian Family*
7 *Uncle Waldo*
1 *Bravestarr*
3 *Frontline*
1 *Personal Finance and Money Management*
H *The Truth About Alex*

:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Bravestarr*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Focus on Britain*
7 *Care Bears Family*
11 *Hee Haw*
13 *Adam Smith*
21 *Business File*
H **Movie:** *Shipwreck!*
S **Movie:** *Green Fire*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Little Clowns*
11 *Puttin' On the Hits*
13 *Wall $treet Week*
M **Movie:** *Space Camp*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *America: The Second Century*

9:30 a.m.
7 *Pound Puppies*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Little Wizards*
9 *Fan Club*
11 *Soul Train*
13 *Firing Line*
21 *Planet Earth*
31 *Body Electric*
H *Inside the NFL*
S **Movie:** *Speedway*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
9 *America's Top Ten*
31 *State of the Arts*
M **Movie:** *Back to School*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *What's Happening?*
7 *Flintstone Kids*
9 Wrestling
11 *Star Search*
13 *Tony Brown's Journal*
21 *Brainstormers*
31 *Video Music Box*
H **Movie:** *Uphill All the Way*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
5 *Too Close for Comfort*
7 *Bugs Bunny*
13 *Open Mind*
21 *Victory Garden*

NOON
2 *Teen Wolf*
4 *Foofur*
5 *Charlie's Angels*
7 *Animal Crack-ups*
9 *It's Dance*
11 Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
S **Movie:** *Crocodile Dundee*

12:30
2 *Galaxy High*
4 *I'm Telling*
7 *Health Show*
21 *This Old House*
H **Movie:** *The Other Woman*
M **Movie:** *King Kong*

1:00
2 *Guinness Records*
4 *Sea Hunt*
5 **Movie:** *Tom Thumb* (1958). Russ Tamblyn.
7 *Weekend Special*
9 *New American Bandstand*
11 **Movie:** *Phantasm*
13 *Motorweek*
21 *Frugal Gourmet*
31 *Images/Imagenes*

1:30
2 *This Is the NFL*

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SOLUTIONS TO LAST WEEK'S PUZZLES

■	F	U	T	U	R	E	P	E	R	F	E	C	T	■
M	■	N	■	N	■	R	■	R	■	A	■	A	■	D
I	N	A	N	I	M	A	T	E	■	R	O	M	E	O
S	■	D	■	T	■	S	■	B	■	M	■	E	■	W
I	R	O	N	S	■	T	O	U	C	H	D	O	W	N
N	■	R	■	■	■	I	■	S	■	O	■	■	■	I
T	O	N	E	D	E	A	F	■	B	U	R	M	A	N
E	■	E	■	E	■	N	■	H	■	S	■	O	■	G
R	A	D	I	S	H	■	N	I	N	E	T	I	E	S
P	■	■	■	T	■	N	■	S	■	■	■	S	■	T
R	E	S	U	R	G	E	N	T	■	B	I	T	E	R
E	■	E	■	O	■	P	■	O	■	E	■	E	■	E
T	A	R	R	Y	■	A	R	R	O	G	A	N	C	E
S	■	G	■	E	■	L	■	I	■	U	■	E	■	T
■	H	E	A	R	D	I	N	C	A	M	E	R	A	■

B	A	G	S	■	P	A	G	O	■	■	I	T	S	■	■	C	A	S	H	■
O	L	E	O	■	A	V	O	W	■	S	T	O	I	C	■	O	S	H	E	A
C	O	N	F	U	C	I	A	N	■	T	O	N	G	L	A	S	H	I	N	G
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W	E	A	P	O	N	■	L	E	N	■	A	R	I	D	■	■	T	O	A	T
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Y	A	N	G	T	Z	E	S	T	A	D	I	U	M	■	C	O	Q	■	■	■
U	F	O	S	■	Z	A	P	A	T	A	■	■	■	D	E	L	U	G	E	S
M	I	N	K	D	Y	N	A	S	T	Y	■	M	A	O	C	L	I	N	I	C
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TELEVISION

❹ *U.S. Pro Ski Championship*
❼ *Road to Calgary*
⓭ *Take Charge!*
㉑ *French Chef*
㉛ *In Black and White*

2:00
❷ **College Basketball:** Syracuse vs. St. John's or Houston vs. Louisville
❹ *American Dream Bowling Classic*
❼ **Skiing:** World Cup
❾ *Buck Rogers*
⓭ *Hometime*
㉑ *Joy of Painting*
㉛ *Television:* "The Race for Television"
Ⓢ *Stevie Nicks*

2:30
⓭ *This Old House*
㉑ *The Art of William Alexander*
Ⓗ **Movie:** *The Great Gatsby*
Ⓜ **Movie:** *Son of Kong*

3:00
❹ **Special:** *The Milrose Games*
❺ **Movie:** *War Gods of the Deep* (1965). Vincent Price.
❼ *Professional Bowlers*
❾ *Knightrider*
⓭ *Great Chefs of the West*
㉑ *Rod and Reel*
㉛ *Eyes on the Prize*
Ⓢ **Movie:** *Kojak: The Belarus Files*

3:30
⓫ Wrestling
⓭ *The Frugal Gourmet*
㉑ *Motorweek*

4:00
❷ **Golf:** Pebble Beach Pro-Am Tournament
❹ **College Basketball:** DePaul vs. Georgia Tech
❾ *Knightrider*
⓭ *Nova*
㉑ *Woodwright's Shop*
㉛ *All About TV*
Ⓜ *Comedy Experiment*

4:30
❼ *Wide World of Sports*
⓫ *Charles in Charge*
㉑ *This Old House*
㉛ *Cityscope*
Ⓜ **Movie:** *Under the Rainbow*

5:00
❺ *Mission: Impossible*
❾ *A-Team*
⓫ *T and T*
⓭ *Innovation*
㉑ *Degrassi Junior High*
㉛ *Polish Rendezvous.* Polish news magazine.
Ⓗ *Tina—Live from Rio*
Ⓢ **Movie:** *The Longshot*

5:30
⓫ *Bustin' Loose*
⓭ *Newton's Apple*
㉑ *Doctor Who*

6:00
❷ *Donny's House*
❹ ❼ News
❺ *What's Happening Now?*
❾ *A-Team*
⓫ *Star Trek: The Next Generation*
⓭ *Nature*
㉛ *European Journal*
Ⓗ **Movie:** *The Gods Must Be Crazy*

6:30
❷ ❹ ❼ News
❺ *Small Wonder*

㉛ *Via Vienna*
Ⓜ **Movie:** *Club Paradise*
Ⓢ **Movie:** *Detective School Dropouts*

7:00
❷ News
❹ **Premiere:** *Fast Forward.* New magazine program that focuses on the needs and interests of teenagers.
❺ *Three's Company*
❼ *Siskel & Ebert & the Movies*
❾ *It's a Living*
⓫ *Cheers*
⓭ *Discover*
㉛ *Computer Show*

7:10
㉑ *Blake's Seven*

7:30
❷ *Wheel of Fortune*
❹ *Throb*
❺ *Family Ties*
❼ *New York Views*
❾ **Hockey:** Rangers vs. Washington (concludes at 10:30, approx.)
⓫ *Tales From the Darkside*

8:00
❷ *High Mountain Rangers*
❹ *Facts of Life*
❺ *Boys Will Be Boys*
❼ *Dolly*
⓫ **Movie:** *Mask* (1985). Cher, Eric Stoltz. True story of a teenage boy who was born with a terribly disfigured face; bravura performance by Cher as the tough yet vulnerable mother.
⓭ *World at War*
㉑ *Man About the House*
㉛ *Upstairs, Downstairs*
Ⓗ **Movie:** *Black Widow*
Ⓜ **Movie:** *Back to School*
Ⓝ **Movie:** *Jules and Jim*
Ⓢ **Movie:** *Crocodile Dundee*

8:30
❹ *227*
❺ *Women in Prison*
㉑ *Keep It in the Family*

9:00
❷ *Houston Knights*
❹ *Golden Girls*
❺ *Beans Baxter*
❼ *Ohara*
⓭ *Mystery!: Inspector Morse*
㉑ *To the Manor Born*
㉛ *Secret Agent*

9:30
❹ *Amen*
❺ *Mr. President*
㉑ *Dad's Army*

9:35
Ⓢ *Showtime Coast to Coast*

10:00
❷ *West 57th*
❹ **Special:** *Super Bloopers*
❺ News
❼ *Spenser: For Hire*
⓭ *Film on Film:* "Stooge Snapshots." Tribute to the slapstick comedy of the Three Stooges.
㉑ *No Place Like Home*
㉛ *Blake's Seven*
Ⓗ *Jackie Mason on Broadway*
Ⓜ **Movie:** *Stripped to Kill*
Ⓝ **Movie:** *The Mission*

10:30
❺ *Sports*
❾ ⓫ News
㉑ *Butterflies*

11:00
❷ ❹ ❼ News
❺ *Taxi*
❾ *Mama's Family*
⓫ **Movie:** *Bustin' Loose* (1981). Richard Pryor.
⓭ **Movie:** *Monkey Business* (1931). The Marx Brothers.
㉑ *Monty Python*
㉛ *World TV Presents* (Chinese programming)
Ⓗ **Movie:** *To Live and Die in L.A.*

11:05
Ⓢ **Movie:** *Liz*

11:30
❹ *Saturday Night Live*
❺ **Movie:** *Busting* (1974). Robert Blake.
❼ News
❾ *Benny Hill*
㉑ **Movie:** *Sweet Bird of Youth* (1962). Geraldine Page, Paul Newman, Ed Begley. Superb adaptation of the Tennessee Williams play about a young man who returns to his hometown with a neurotic actress; Oscar for Begley as the town boss; tour de force performance by Page.
Ⓜ **Movie:** *Malibu Bikini Shop*

11:45
❷ *Wheel of Fortune*
❼ **Movie:** *The Cotton Club* (1984). Richard Gere.

MIDNIGHT
❾ *Entertainment This Week*

12:15 a.m.
❷ *D.C. Follies*
Ⓝ **Movie:** *My Beautiful Laundrette*

12:30 a.m.
⓭ *American Playhouse: The Return of Hickey*
Ⓢ **Movie:** *Trading Places*

12:45 a.m.
❷ *Dom DeLuise Show*

1:00 a.m.
❹ *Showtime at the Apollo*
❾ **Movie:** *Kelly's Heroes* (1970). Clint Eastwood.
⓫ *Twilight Zone*
Ⓗ **Movie:** *Reform School Girls*

1:10 a.m.
Ⓜ **Movie:** *Rabid*

1:15 a.m.
❷ **Movie:** *That Certain Summer* (1972). Hal Holbrook, Martin Sheen.

1:30 a.m.
⓫ *Tales From the Darkside*
⓭ **Movie:** *Lust for Life* (1956). Kirk Douglas.

1:45 a.m.
❺ **Movie:** *Down Hill Racer* (1969). Robert Redford.

2:00 a.m.
❹ *Comedy Club*
⓫ News

2:15 a.m.
❼ **Movie:** *Game for Vultures* (1980). Richard Harris.

2:30 a.m.
❷ *Win, Lose, or Draw*
❹ *Sea Hunt*
⓫ *Solid Gold*

Ⓢ **Movie:** *Critical Condition*

2:40 a.m.
Ⓗ **Movie:** *From Beyond*

2:45 a.m.
Ⓜ **Movie:** *Hardbodies*

3:00 a.m.
❷ *D.C. Follies*
❹ *NCTV*

3:30 a.m.
❷ News
❾ **Movie:** *Angel and the Badman* (1947). John Wayne. Colorized version.
⓫ **Movie:** *Sharon: Portrait of a Mistress* (1977). Patrick O'Neal.
⓭ **Movie:** *Tom Brown's School Days* (1940). Freddie Bartholomew.

3:40 a.m.
❺ *Love Your Skin*

4:00 a.m.
❹ **Movie:** To be announced

4:10 a.m.
Ⓗ **Movie:** *Black Widow*
Ⓢ **Movie:** *Kojak: The Belarus Files*

4:15 a.m.
❷ **Movie:** *Crime Knows No Age* (1974). Mitchell Ryan.
Ⓜ **Movie:** *Club Paradise*

4:30 a.m.
❼ *The Avengers*

5:00 a.m.
⓭ *James Baldwin*

5:30 a.m.
❹ *New Wilderness*
❼ *Ebony/Jet Showcase*
❾ *Saturday Night Live*
⓫ News
⓭ *Blind Tom*

5:55 a.m.
Ⓗ *The Movie Makers*

SUN., FEB. 7

6:00 a.m.
❹ *American Ski Week*
❺ *Hour of Power*
❼ **Skiing:** World Cup
❾ News
⓫ *Christopher Close-up*
⓭ *Wonderworks*
Ⓜ **Movie:** *Fast Forward*
Ⓢ **Movie:** *Except for Me and Thee*

6:15 a.m.
⓫ *Davey and Goliath*

6:30 a.m.
❷ *Community*
❹ *New Wilderness*
❾ *It's Your Business*
⓫ *Christian Science*
Ⓗ **Movie:** *The Beniker Gang*

7:00 a.m.
❷ *Young Universe*
❹ *First Estate*
❺ *Jimmy Swaggart*
❼ *Faith for Today*
❾ *Point of View*
⓫ *Hour of Power*
⓭ *Sesame Street*
㉑ *The Constitution*

7:30 a.m.
❷ *Way to Go*
❹ *Headlines on Trial*
❼ *This Is the Life*
❾ *Sunday Mass*
⓫ *World Tomorrow*

8:00 a.m.
❷ *For Our Times*
❹ *Visions*

⑤ *Sunday Mass*
⑦ *Tiempo*
⑨ *Funtastic World*
⑪ *Ever Increasing Faith*
⑬ *Mister Rogers*
㉑ *Sesame Street*
㉛ Italian programming (concludes at 2)
Ⓗ *Fraggle Rock*
Ⓜ **Movie:** *Bill Cosby Himself*
Ⓢ *Crazy Carlita*

8:30 a.m.
② *Community*
④ *Positively Black*
⑤ *Woody Woodpecker*
⑦ *Home Show*
⑬ *Mister Rogers*
Ⓗ *Seabert*
Ⓢ *The Elm-Chanted Forest*

9:00 a.m.
② *Sunday Morning With Charles Kuralt*
④ *Sunday Today*
⑤ *D.J. Kat*
⑦ **Movie:** *Dreamer* (1979). Tim Matheson.
⑪ *Visionaries*
⑬ *Sesame Street*
㉑ *Owl/TV*
Ⓗ **Movie:** *Mannequin*

9:30 a.m.
⑪ *Captain Power*
㉑ *Reading Rainbow*

10:00 a.m.
⑤ *Dr. Science*
⑨ *Steampipe Alley*
⑪ *New Gidget*
⑬ *Owl/TV*
㉑ *Tony Brown's Journal*
Ⓜ *Steve Allen's Golden Age of Comedy*
Ⓢ **Movie:** *Enemy Mine*

10:30 a.m.
② *Face the Nation*
④ *Meet the Press*
⑤ Wrestling
⑦ *Ebony/Jet Showcase*
⑪ *Love Boat*
⑬ *Square One TV*
㉑ *Inside Albany*
Ⓗ *Supermom's Daughter*

11:00 a.m.
② *Wall $treet Journal*
⑦ *News Conference*
⑨ *Knightrider*
⑬ *Degrassi Junior High*
㉑ *Washington Week In Review*
Ⓜ **Movie:** *Author! Author!*

11:30 a.m.
② *Newsmakers*
④ *News Forum*
⑤ **Movie:** *Tarzan Triumphs* (1943). Johnny Weismuller.
⑦ *David Brinkley*
⑪ *At the Movies*
⑬ *Rockschool*
㉑ *Wall $treet Week*
Ⓗ **Movie:** *Guilty Conscience*

NOON
② *Sports Special:* "Stock Car Racing"
④ *Essence*
⑨ **Movie:** *Across the Great Divide* (1976). Robert Logan.
⑪ *National Geographic on Assignment*
⑬ *Washington Week*
㉑ *Adam Smith*
Ⓢ **Movie:** *Like Normal People*

12:30
④ *McLaughlin Group*
⑦ *Business World*
⑬ *Inside Albany*
㉑ *Wild America*

12:45
② **Basketball:** NBA All-Star Game

1:00
④ *Sportsworld*
⑤ **Movie:** *Those Magnificent Men in Their Flying Machines* (1965). Stuart Whitman.
⑦ *Like It Is*
⑪ **Movie:** *American Graffiti* (1973). Ron Howard.
⑬ *Voices and Visions*
㉑ *Nature*
Ⓗ **Movie:** *Girls Just Want to Have Fun*
Ⓜ **Movie:** *That's Life!*

2:00
⑦ **Special:** *Olympic Preview*
⑨ **Movie:** *The Comeback Kid* (1980). John Ritter.
⑬ *Great Performances*
㉑ *Masterpiece Theatre: Fortunes of War*
㉛ *Voices and Visions*
Ⓢ **Movie:** *The Thief Who Came to Dinner*

2:30
Ⓗ **Movie:** *The Beniker Gang*

3:00
㉑ *Brainstormers*
㉛ *Washington Week in Review*
Ⓜ **Movie:** *First Steps*

3:30
④ **College Basketball:** Notre Dame vs. Duke
⑤ **Movie:** *T.J. Hooker* (1982). William Shatner.
⑪ **Movie:** *Grease* (1978). John Travolta.
㉑ *Lap Quilting*
㉛ *Faces of Japan*

4:00
② **Golf:** Pebble Beach Pro-Am Tournament
⑦ **College Basketball:** Purdue vs. Michigan
⑨ *Magnum, P.I.*
⑬ *Television*
㉑ *Great Chefs of the West*
㉛ *Tony Brown's Journal*
Ⓗ *Barbra Streisand: One Voice*
Ⓢ **Movie:** *Except for Me and Thee*

4:30
⑬ *Currents*
㉑ *Madeleine Cooks*
㉛ *World Chronicle*
Ⓜ **Movie:** *Advise and Consent*

5:00
⑤ **Movie:** *Columbo* (1977). Peter Falk.
⑨ *Best of National Geographic:* "Gorilla"
⑬ *Metroline Special:* "The Bronx"
㉑ *Nova*
㉛ *Hello Jerusalem*

5:15
Ⓗ **Movie:** *Quicksilver*

5:30
④ *Heroes: Made in the U.S.A.*
⑪ **Movie:** *Saturday Night Fever* (1977). John Travolta.
㉛ *Looking East*

6:00
② ④ ⑦ News
⑨ **Movie:** *Easy Money* (1983). Rodney Dangerfield.
⑬ *Victory Garden*
㉑ *Wonderworks*
㉛ *U.S. Nippon Newscope*
Ⓢ **Movie:** *Enemy Mine*

6:30
② ④ ⑦ News
⑤ **Premiere:** *America's Most Wanted*
⑬ *This Old House*

7:00
② *60 Minutes*
④ *Our House*
⑤ *21 Jump Street*
⑦ *Disney Sunday Movie*
⑬ *Wonderworks*
㉑ *Degrassi Junior High*
㉛ *U.S. Nippon Sunday Theatre*
Ⓗ **Movie:** *Spies Like Us*
Ⓜ **Movie:** *Bill Cosby Himself*

7:30
㉑ *A House for All Seasons*

8:00
② *Murder, She Wrote*
④ *Family Ties*
⑤ *Werewolf*
⑨ **Movie:** *Blow Out* (1981). John Travolta.
⑪ *Star Trek: The Next Generation*
⑬ *Nature:* "Leopard"
㉑ *This Old House*
㉛ *Automania*
Ⓝ **Movie:** *As Young as You Feel*
Ⓢ **Movie:** *Help!*

8:30
④ *My Two Dads*
⑤ *Married With Children*
㉑ *Hometime*
㉛ *Growing a Business*

9:00
② **Movie:** *Windmills of the Gods* (1987). Part I of II. Robert Wagner. (Part II, Tue., 2/9 at 9.)
④ **Movie:** *Rambo: First Blood Part II* (1985). Sylvester Stallone.
⑤ *Tracey Ullman Show*
⑦ **Movie:** *Elvis and Me* (1987). Part I of II. Dale Midkiff.
⑪ *Lifestyles of the Rich and Famous*
⑬ *Masterpiece Theatre: Fortunes of War*
㉑ *Nature:* "Leopard"
㉛ *Window on World TV*
Ⓗ **Movie:** *Mannequin*
Ⓜ **Movie:** *Raging Bull*

9:30
⑤ *Duet*
Ⓝ *Goodbye Soldier*
Ⓢ **Movie:** *A Hard Day's Night*

10:00
⑤ ⑨ News
⑪ *Perry Mason*
⑬ *Golden Years of Television: The Jimmy Durante Show*
㉑ *Mystery!: Inspector Morse*
Ⓝ **Movie:** *La Chevre*

10:30
⑤ ⑨ Sports
⑬ *Executive Stress*
Ⓗ **Movie:** *Girls Just Want to Have Fun*

11:00
② ④ ⑦ ⑪ News
⑤ *Friday the 13th*
⑨ *The Next President*
⑬ *Surreal Eye*
㉑ *The Casebook of Sherlock Holmes*
Ⓢ *The John Lennon Concert Film*

11:30
⑦ News
⑪ *The Honeymooners*
㉑ *American Masters*
Ⓜ **Movie:** *Men*

11:45
② ⑦ Sports

MIDNIGHT
② *Rockford Files*
④ Sports
⑤ *9 to 5*
⑦ **Movie:** *Outrage* (1973). Robert Culp.
⑨ *Dallas*
⑪ *Star Trek*
⑬ *Great Performances*
Ⓗ **Movie:** *My Chauffeur*
Ⓝ **Movie:** *The Taste of Water*
Ⓢ **Movie:** *Heartburn*

12:30 a.m.
④ *Howard Cosell's Speaking of Everything*
⑤ *Kojak*

1:00 a.m.
② *Win, Lose, or Draw*
⑨ *Dallas*
⑪ *Odd Couple*
⑬ *On Stage at Wolf Trap*

1:15 a.m.
Ⓜ **Movie:** *About Last Night*

1:30 a.m.
② *Win, Lose, or Draw*
④ *Hardcastle & McCormick*
⑤ *Naked City*
⑪ News

1:35 a.m.
⑦ **Movie:** *Santa Fe Trail* (1940). Errol Flynn.

1:40 a.m.
Ⓗ **Movie:** *Sudden Death*

2:00 a.m.
② News
⑨ *Home Shopping*
⑪ *At the Movies*
⑬ *Black Shadows on a Silver Screen*
Ⓢ **Movie:** *Raging Bull*

2:30 a.m.
④ *Positively Black*
⑤ *Freedom From Fat*
⑪ **Movie:** *The Last Valley* (1971). Michael Caine.

3:00 a.m.
④ *First Estate*
⑬ *Rockschool*

3:10 a.m.
Ⓜ **Movie:** *Not Quite Paradise*

3:15 a.m.
Ⓗ **Movie:** *Sno-Line*

4:00 a.m.
⑦ *Branded*

4:15 a.m.
Ⓢ **Movie:** *Help!*

4:30 a.m.
⑦ *The Avengers*

4:50 a.m.
Ⓗ *Barbra Streisand: One Voice*

5:00 a.m.
⑪ *Twilight Zone*
Ⓜ *Steve Allen's Golden Age of Comedy*

5:30 a.m.
④ *Slim Cooking*
⑤ *Kideo*
⑬ *Wall $treet*

5:50 a.m.
Ⓢ **Movie:** *The Elm-Chanted Forest*

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80's WEA (Off)—5 rms, prewar, 10' ceil. Ownr. Reduced $295,000. 212-580-1772.

Unique Luxury Triplex Penthouse
Wrap terr, atrium center, 2 MBR, 2 1/2 bth, library, den, eat-in French country kit, etc, etc, etc. Asking $550,000. Call: Laura 212-463-7400 or Jill 212-825-2208.

Sutton Pl South Exclusive 6 rms
WATERFRONT PROPERTY
3BRS SITTING ON RIVER
In top Sutton building with mesmerizing views of river both up & down, & 59th St Bridge. LR/DR face East & South. All BRs face South & the river. Views everywhere. Maintenance $1845.
M. Knapper Res: (212)752-5376
M.J. RAYNES (212)303-5800

Riverdale/15 Mins Manhattan
Sacrifice! Must See! Principals Only!
Ownrs relocatng. Beaut 1 BR, 1 den, 1 bth, 24-hr drmn, pool, terrace, essential a/c. Low maint $542 includes utilities & taxes, 36% write-off. $120,000. 718-458-3910.

36th ST Bet Park & Lexington
CO-OP STUDIOS
FROM $110,000
Low Maintenance
Holly Corroon 212-889-6396
Offering By Prospectus Only

COOPERATIVE/CONDO
New Jersey

Jersey City—3 spectacular, 1600 sq ft loft-style Victorian 3 BR apts, 3 blocks to PATH, 5 minutes NYC. $224,900.
Joseph A. Del Forno 201-432-7000

New Hampton Condo—Great, spacious 2 BR apt w/pool, skylights, cathedral ceil, verticals, jacuzzi, terr, W/W carpet, new appliances, W/D, seconds frm train, new complex. $190,000. 201-592-1574.

NEW YORK's Town and Country
Call Nancy Engberg 212-971-3155.

COOPERATIVE/CONDO
Other

Newport, RI—Elegant furn 2 BR, 2 1/2 bth, days 212-546-8394, eves 203-929-5761.

Sell Your House In
NEW YORK MAGAZINE's
Town & Country Properties
Special 1/6th page blocks (with or without photos) are $1,210 each, per issue, flat rate.
Let us help you show off your property.
No additional cost for typesetting or camera work.
Call: Nancy Engberg at 212-971-3155

HOUSE
Westchester

Pelham Pelham Manor 29 MIN NYC
QUALITY PLUS
Lovely & bright Mediter Colonial, stucco, sitting on a knoll, Spanish tile roof, conv top loc Pel Hts, short walk to RR, C/H, liv rm/fpl, din rm, den/fpl, great mod gourmet kitchen, summer porch, 6 bdrms, 3 bths, rec rm above ground. A Must See! $570,000
ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

COMMERCIAL PROPERTY

SOHO 5-STORY BLDG
Beaut lux renov, hi rental income, upper flr avail. 2.2 million. Ownr 212-226-0342.

COUNTRY PROPERTY
For Sale/Rent

COUNTRY INN—In scenic setting, 44 acres overlkng famed Catskills trout stream. Restaurant, bar, fplcs, pool, sauna, excellent hunting, manager's apt. 2 million. Buy or lease. Ownr 212-219-3820.

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Also avail 1.84 acres w/dock access. $195,000. Owner 212-888-7530.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Italy—Study Italian, cooking, music, art history - Arts Italia 212-254-2023.

SPOLETO FESTIVAL
Memorial Day Wknd in Charleston, SC. Incredible rate for air/hotel/bkfst, plus tickets to this famous 12-day festival.
Call Travel Horizons at 914-763-5843.

Women Only—Travel and theater club. Call for newsletter 212-645-6480.

AIRLINE

JETTING TO EUROPE
Daily dep avail London, Paris, Dusseldorf, Brussels, Amsterdam & Milan. Reg scheduled airlines. Min fare only $200 rnd trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To The Americas—Daily dep avail to Rio de Janeiro and Los Angeles on reg scheduled airlines. Min fare only $100 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

BED & BREAKFAST
New York

B & B US—Elegant exquisite 1BR, exclusive neighborhood (E.80's). 212-879-2276

HOTEL
The South

The Marquesa Hotel - Key West, Florida
Elegant 15-room hotel in historic district. Great loc. Pool, restaurant. Introductory rate. Resv & info. 305-292-1919

RESORT
New York

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

For NEW YORK's Travel Section
Call: Diane Woodstock 212-971-3155

Continued on next page.

Continued from previous page.

GOLD MTN CHALET RESORT
A cozy fire, a glass of wine and someone you love. All chalets wood-burning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Working Classifieds
212-971-3155

VILLA/CONDO/APTS The South

Deluxe 2/2 Condo—Sanibel Harbour, FL. Tennis center, 40,000' Spa. Spectacular vu. $1500/wk by Owner. No smoking, minors, pets. 50% disc. on court & spa use. 305-854-7724 eves 5-7. I. Howard.

Key West, FL. Spectacular—2-5 BR mansion, near beach. Wk/mo. 305-296-2947.

VILLA/CONDO/APTS The Islands

St. John USVI—Lux fully-equip 1BR with pool. 5 min to Ferry/Town. 809-776-6460.

St. Barts FWI—Lux villa, 2BR, 2bth, LR, kit, patio sundeck, jacuzzi, prime loc (Pointe Milou), fab vu, maid. Wk/mo/da. Call (save 25% comm) **Joe Ledee** for photo & info. In US, 011590-277429 or 277096

VILLA/CONDO/APTS Mexico

ACAPULCO OCEANFRONT GEM
5 BR, studio, pool, servants, driver & van. Very favorable rates. **607-797-5573.**

VILLA/CONDO/APTS Europe

Italy—Select villas & apts avail in city & resort areas. Careful screening by American in Rome. 201-226-6570.

Paris Pied-a-Terre—Exquisite furn apts. Short/long term. Owner 212-226-4576.

SKI TOUR

WEEKEND SKI TRIPS TO VT/NY/PA
For groups & individuals, every wknd thru April fr $125 incl bus, hotel, meals, instr & parties. Free brochure. **Ski Colbee Tours, 212-921-2007, 718-470-1740, 516-759-5700.** Inquire re: Aspen & Park City via United.

Advertise in NEW YORK's
Weekly Travel Section.
Ask for Diane Woodstock
212-971-3155

SKI TRANSPORTATION

Budget Rent A Car Of Manhattan
Makes tracks to your favorite ski slope!
Call for Special Low Rates for
'88 DODGE CARAVANS w/Ski Racks.
100 free miles per day! 212-807-8700.

CROSS COUNTRY New England

Deluxe X-C Ski Wknds—Beginners welcome. Breakaway Vacations 212-722-4221.

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, 212-971-3155. ***Contact Ray Alvin or Mike Fazio for billing procedures and advertising information.*** *All ads accepted at the discretion of the publisher.*

HEALTH & BEAUTY

ELECTROLYSIS ASSOCIATION
Highly qualified European MD & staff.
Sanitary probes. Compl. consultation.
2 W 86 St. Rachel, **212-874-4406**

SUNTAN BEFORE YOU TRAVEL
NY's Only Wolff System Sun Center
FREE TRIAL 202 E.83rd St 212-517-5700

AFFORDABLE ELECTROLYSIS
Permanent results by A. Helen Solimine.
Disposable Needles. 1198 Third Av
(69-70 St.) 212-879-1053

Electrolysis-IB Probe, Facials, Waxing.
Sterilized equipment, disposable or
individual probes available. Lenore Valery
- "The Best" - 23 leading beauty editors
agree. W. 57 St. **212-757-6585.**

Electronic Facial Toning—Look years younger. I. Ankner Assoc. 212-988-9685.

Medical Electrolysis—By professional R.N.'s in Dermatologist's office. Individual probes. 30 E. 76th Street. 212-249-3050

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

Let me make you gorgeous, makeovers—Weddings My Speciality 212-796-4295.

Healing Magnetism Cures Baldness!—Guaranteed! Free brochure, 212-724-8514.

HOLISTIC HEALTH

European Registered Nurse—Professional therapeutic rubdown. 718-279-0303

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

Loving Touch Bodywork—Swedish, Esalen, Reiki. Credit cards, 212-972-7007

Shiatsu Bodywork—Energize, Revitalize Stress Reduction & Relax 212-463-8942.

MEDICAL

Effective, Successful Electrolysis Clinic
Individual Insulated Probes.
1995 Broadway, W. 68th St. **212-787-8770**

Experienced Acupuncturist/Internist—Ling Sun Chu, MD 107 E. 73rd, 472-3000.

HEMORRHOIDS
Outpatient, painless treatment
using laser technology.
Laser Medical Associates 212-517-2850.

HIV Test/Counseling—Pvt medical office, confidential, $50 212-929-2530

PHYSICAL FITNESS

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Fitness Expert—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

Fitness Trainer—One-on-One programs in your home or office, 212-315-3477

No. 1 New Year's Resolution 123 5th Ave Discount! $99 for 2 months! 212-254-4397.

Exercise Without Exertion · Lose Inches
Isometric TONING TABLES do the work
FREE TRIAL 204 E.84th St 212-439-9800

Taichi—Body wisdom awakened. Training in mindful movement 212-724-4393

WEIGHT CONTROL

MEDIFAST® at Renaissance
The Total Fast
when you have a lot to lose
The Partial Fast
when you want one meal a day
The Limited Fast
for those stubborn few pounds
·· individually designed plans
·· medically supervised
·· one-on-one nutritional counseling
·· possible insurance reimbursement
RENAISSANCE MEDICAL GROUP
(212) 686-3131 midtown location

Lose 10-20 Lbs—One week at the gracious Russell House, 611 Truman Ave, Key West, Fl, 33040. 305-294-8787.

The Caryl Ehrlich Program—Changes habits not foods, one-on-one, your office or ours. Free consultation, **212-752-8377**

NEW BULIMIA DRUG HELPS 90%
Stop binging with NO weight gain.
PhD. specialist. **212-505-9898**

DiET-FAST!
TOTAL WEEKLY COST, $80.
3 plans offering treatment by M.D., reg. dietician, R.N. for every reducing need.
Major med. 6 convenient offices.
Manhattan. **212-840-2121.**
Westchester. **914-666-9000.**
Yonkers. **914-963-4333.**
Rockland. **914-368-2626.**
1-800-MD-5-DIET

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
212-879-4260.

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical ins
Supplement additional • Major credit cards
CLINI-FAST
212-807-8080

· LOSE 1 LB. A DAY! ·
Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
Manhattan Diet Clinic. 212-245-5940
Westchester Diet Clinic. 914-969-8200
Riverdale Diet Clinic. 212-796-6100

WE HELP YOU LOSE IT FAST
And keep it off! Rapid, safe,
MD-Supervised weight loss - with expert
nutritional guidance. 3 locs.
MEDIFAST DIET PROGRAM
(212) 321-3400

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

Special
Issue On
WOMEN'S FASHION
Reach NEW YORK Magazine's 1.3 million readers who are affluent (median household income $35,200) and are avid consumers. NEW YORK'S WOMEN's FASHION issue is on sale Feb 22nd. To place an ad in this issue call Mike Fazio or Ray Alvin before 5pm on Tues, Feb 16th. The issue is dated Feb 29th on the cover.

Call 212-971-3155.
1987 SMRB, ABC.

CAMPS

NEW YORK Magazine's *Camps* section is a monthly feature. **Special display rates effective with January 11, 1988 issue** are available at $352 per inch. For more display advertising information contact Janet Kleinman at K Q & R, 850 Seventh Avenue, Suite 903, NY, NY 10019 or call 212-399-9500. Special line listing rates available at $27 per line for a one-time insertion. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Minimum ad, two lines. Contact Diane Woodstock at 212-971-3155 for line listing insertions that are payable with American Express, MasterCard or Visa. All ads accepted at the discretion of the publisher.

CAMP FOR BOYS

PORTANIMICUT

NEAR CAMDEN, MAINE

THE BEST SUMMER OF A BOY'S LIFE

TENNIS • MODEL BOAT BUILDING • SPORTS.
CHARTER BUS TO AND FROM CAMP.
AGES 7-16 • ACA ACCREDITED • 8 + 4 WKS

TOM & BONNIE LINCOLN (617) 385-6133
BOX 258-N, S. DENNIS, MA 02660

CAMP FOR GIRLS

Jeanne d'Arc

A friendly, happy camp for girls 6-17 on Adirondack lake, 230 acres, Swiss chalets. Choice: Excellent riding, tennis, swim, water-ski, canoe, sail, gymnastics, fitness trail, art, music. Tutoring 67th year. Catholic chapel. $2295. 7 wks. Video.

Mr. & Mrs. J.N. Mcintyre
Box 83H, Scarsdale, NY 10583
914-472-4041

BELLE TERRE

2,3, 5,6 or 8 wks.

GYMNASTIC and DANCE CAMP
for GIRLS 8 to 17 yrs.

Expert instruction for beginners thru advanced in Gymnastics, Ballet, Jazz, Tap, Art, Tennis, Swimming, Western Horsemanship.
CHOOSE OWN PROGRAM!
OLYMPIC EQUIPMENT in large Gym
3 Dance Studios. 300 acre estate in Catskills, Pool and Lake.

Call or write: FREE BOOKLET
MRS. CONSUELO HAUS, Dir. BELLE TERRE,
BOX 184, SOUTH KORTRIGHT, N.Y. 13842
(607) 538-9434

BASEBALL/BASKETBALL
SOCCER/WEIGHT LOSS

Separate boys/girls camps. Ages 8-21
In N.J. One wk. or more. June-Aug.
Phone 718-946-9827 or write:
Big League Baseball/Softball/
Basketball/Soccer Camp or
Camp Trim-Away (Weight Loss Camp)
2546-Y Cropsey Ave., Bklyn, NY 11214

ROAD'S END FARM
HORSEMANSHIP CAMP

42 Girls 8-16 36 Horses & Ponies
Daily English riding & care of horses • Excellent facilities • 20 miles of bridlepaths • Lake Swimming • Canoe Trips • Family Atmosphere • Varied farm activities on 360 scenic acres • 2, 3, 5 & 8 weeks $700-$2400.
Our 31st Year!

T.N. WOODMAN
CHESTERFIELD, NH 03443
603-363-4703

CO-ED CAMP

Usdan Center
The Art of Summer.

Usdan Center is situated on 250 acres of woodland in South Huntington, Long Island. If you are 8 to 19, you can spend a memorable summer majoring in one art with an elective in another. All under the direction of the finest professionals. Select from programs in music, art, drama, dance, writing and recreation. College credit is available through New York University.

Because Usdan is a non-profit arts center, the tuition is only $695–$750. And daily transportation is available from your community.

Usdan. The place to lose yourself for a summer and find yourself for a lifetime.

Usdan Center
for the Creative and Performing Arts
Call (212) 772-6060 or (516) 724-0136
for a free brochure

USDAN CENTER IS AN AGENCY OF THE UJA-FEDERATION
The official piano of Usdan Center is the Baldwin. The center admits students of any race, color and national or ethnic origin.

NEW ENGLAND EXPERIENCE

AT AVON OLD FARMS SCHOOL

CIRCUS • COMPUTERS
MUSIC • SPORTS • WRITING

Clark Adams, NE2, 22 Addington Road, No. 3-N
Brookline, MA 02146 (617) 232-7858
2, 4, 6, 8 WEEKS ACA ACCREDITED

SUMMER SAILING FUN!

Learn seamanship and sail small craft. Co-eds, 12 to 17, live aboard the tall ship *Joseph Conrad*. Teens 15—adult sail aboard the schooner *Brilliant*. One and two-week programs.

Mystic Seaport®
NYM-1 Mystic, CT 06355-0990 (203) 572-0711

Lose weight.
Or your
money back.

...AT ONE OF OUR SLEEP-AWAY CAMPS THIS SUMMER

OUR 17TH SEASON!

Weight Watchers® CAMPS

We operate co-ed and all girls camps, coast-to-coast and in Canada, ages 10-21. Young adult division, ages 17-21. Full camp program. 2, 3, 4, 7 & 8 week sessions available. Fee includes 8-week follow-up classes in your community.

For our *FREE* 1988 Camping Kit, write: Weight Watchers Camps, Department S-111, 183 Madison Avenue, N.Y., N.Y. 10016. Specify age, sex & telephone number. Or better yet, call toll free 800-223-5600. In N.Y. State call collect (212) 889-9500. From Canada 800-251-4141. Staff applicants must write.

Operated by Specialty Camps International, Inc. Under license from Weight Watchers International Inc., Jericho, N.Y. 11753. Trademark owner.

Out of state toll-free
800-223-5600
In N.Y. call collect (212) 889-9500

CAMP SOMERHILL
THE ULTIMATE CAMP EXPERIENCE

Co-ed 7-17, est. 1960 • Near Lake George
Experience the joy of **choosing your own program.** ***ATHLETICS...AQUATICS...ARTS... SCIENCE...OUTDOOR ADVENTURE...TRIPS.*** **1-800-341-1950 ext. 82 (In NY 914-793-1303)** Dr. Lynn & Larry Singer, 20 Huntley Rd, Eastchester, NY 10707

CAMP **hillcroft**

In Dutchess Co.
Boys & Girls, 7-14

A Camp with a Farm, Tennis, Baseball, Basketball, Soccer, Archery, Fencing, Gymnastics, Riding. Lake and Pool Fishing, Boating. Studios and workshops in the creative and the performing arts. Ecology. Gardening. Animal Care. Nurses. A.C.A. Accredited.
No staff applicants under 19.

Dennis Buttinger
RR2 Box 43, Twin Fawn Lane,
Poundridge, NY 10576. Tel 914-764-5829

GREENFIELD POLO & HUNT CLUB

RIDING CAMP FOR GIRLS 6-17 JUNE 15 - AUGUST 24

Two, four, and eight week programs to develop skills from beginner to advanced in hunt equitation and polo. Videotaped lessons. Facilities include 3 riding rings, Hunt Course and Polo Field. Over 1000 acres of cross country trails. Swimming pool, tennis courts, water skiing, sailing, arts & crafts, drama. VHS or Beta videotape available upon request.

RIDING CAMP FOR ADULTS SPRING & FALL

English riding over miles of cross country trails. Our weekend clinics include daily instruction in riding and polo. Beginners welcome. Superb accommodations, gourmet meals. Just 90 miles from NYC.

BIRCHALL ROAD GREENFIELD PK, NEW YORK 12435 914-647-3240

450 ACRES OF LAKES AND STREAMS

CAMP SLOANE

1 to 9 Weeks
for Boys & Girls
ages 7-15

IN THE CONNECTICUT BERKSHIRE MOUNTAINS

Mature Staff who have been selected for their experience working with children and teens. Positive role models.

61st Year

• WATER SPORTS • SAILING •
WINDSURFING • CREW SHELLS •
Swimming in Olympic-sized Pool and Lake • Performing Arts •
Photography • Sports • Arts & Crafts
• Hiking • Horseback Riding •
Nature Study • Computers •

FOR A BROCHURE: Call (914) 747-3410 or write:
CAMP SLOANE, INC., 40 Clinton St., Pleasantville, NY 10570

CALL OR WRITE TODAY FOR YOUR FREE BROCHURE

DAY CAMP

We're serious about summer fun.

Day Camps for New York City kids ages 5-16.

How serious? For 85 years the 92nd Street Y has run quality, caring, creative camps for children.

We have 6 camps to meet the needs of active New York City kids. They offer a lush woodland setting, swimming, camping, softball, cookouts, tennis. There are camps designed for the learning and emotionally disabled. A special gymnastics program at the Y. And programs aimed to please discriminating teens: ballgames, Broadway shows, concerts, beach parties, special trips, and more.

At the 92nd Street Y we know how to make summer fun for city kids.

CALL us at 996-1105

for more information.
And give your child a summer to remember.
1395 Lexington Avenue, New York, NY 10128
The 92nd Street YM-YWHA is an agency of UJA-Federation.

92nd St Y

DEAR CAMP ADVERTISERS, HERE'S YOUR CHANCE!

Place an ad in NEW YORK Magazine's new CAMP SECTION...

..a special monthly section that will allow you to promote your school/camp in the most successful weekly magazine of its kind.

OUR NEXT CAMP ISSUE:
Onsale March 7th
Cover date March 14th
Call 212-399-9500
Ask for Janet Kleinman

Deerkill Day Camp 30th Year

* Mature Professional Staff * Stressing Swimming, Tennis, Computers, Crafts
* Door-To-Door Pick-Up Manhattan & Bergen
* Owned & Directed by The Rhodes Family for 30 Years.
Call or write for 26-page brochure:
44 Wilder Rd., Suffern, NY 10901
914-354-1466

TO PLACE DISPLAY ADVERTISING IN THIS SECTION
Call 212-399-9500
Ask for Janet Kleinman

SPECIAL CAMP

SUMMIT The Experience Of A Lifetime!

Camp and Travel Programs for the Learning Disabled

FOR CHILDREN AND TEENS, AGES 7 AND UP-
- 8 week nationally recognized co-ed Pocono camp. Now in its 20th season. ACA accredited.

FOR OLDER TEENS AND YOUNG ADULTS-
- 1, 2, 3 and 6 week Tours of California and/or Hawaii.

The ultimate in caring, the most creative in programming, the finest in staff and facilities.

For Brochures call or write: Dept. NYM
339 N. Broadway, Upper Nyack, NY 10960
914/358-7772 or 718/268-0020
Evenings or Weekends:
Ninette & Mayer Stiskin, Camp Directors 212/206-0266
Regina & Gil Skyer, Travel Directors 718/634-7206

A Very Special, Special Camp for Very Special, Special People

A Co-ed residential camp for the Learning Disabled, Neurologically Impaired and Mildly-Moderately Retarded located in beautiful High Falls in the Catskill Mts. of NY State.

27TH YEAR

2, 4, 8 week sessions carefully supervised by a highly qualified staff of professionals under the direction of Bruria K. Falik, Ph.D.

CAMP HUNTINGTON
Write: 49 Pleasant Ridge Drive,
Poughkeepsie, NY 12603
914-462-0991

ACA ACCREDITED CAMP

MAIL ORDER

New York **Mail Order** $40.00 per line, 1-time ad; $35.00 per line, 4-consecutive ads; $30.50 per line, 7-consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). No abbreviations. Minimum ad, two lines. Display classified ads are available at $400 per inch, 1-time insertion. **Check or money order must accompany copy.** Phone orders accepted only with AX, MC or VI. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Call Linda Bama for advertising information.**

MERCHANDISE/GIFT

Perform Your Favorite Songs! Background tracks on cassettes. Free catalog: Sound Marketing, Box 951-Y, Sound Beach, NY 11789

Starmaker Sing-Along Machines/Tapes For complete 16-page catalog listing over 4000 songs/7 models of machines. Send $1 BOX 2823, Huntington Station, NY 11746.

NEW YORK Magazine's—Special issue on Women's Fashion will be onsale Mon, Feb 22nd. call Mike Fazio or Ray Alvin before 5pm on Tues, Feb 16th. 212-971-3155.

NEW YORK Magazine's Mail Order Section is a weekly feature and the place to include your product.

Books, Catalogs, Cosmetics/Fragrances, Education, Fashion, Food, Furniture, Jewelry, Merchandise/Gifts, Photographic Equipment. They're all categories in this new classified section. Place an ad on Tuesday and see it in print the following Monday. Call Linda Bama 212-971-3155.

ENTERTAINING

BOAT & YACHT

SILVER SPOON CHARTERS
Corporate & private parties from 2-400. Weddings, graduation parties & for any special event, we are the perfect choice.
212-732-9470

Cruise New York Aboard Dolly Madison Private Yacht parties - complete cruise, dinner, open bar from $39.95. Metropolitan Cruise Line. **718-351-9395.**

Manhattan Yacht Charters
Entertain from 2 to 600 guests! Complete party services on land & sea. Corporate events, private parties, special functions.
212-772-9430

Sailing With Gourmet Kosher Cuisine—Elegant events on NY's finest yachts. Weddings, bar mitzvahs, corp. Marquis Caterers, **718-769-7010.**

CARICATURES

Caricatures & Face Readings—By Sherry Lane, NY's "Star" Artist - 212-675-6224.

Caricaturist Russel Harvey—Fast, Funny and Friendly. 212-254-8927/914-834-4079.

Dazzling Caricatures—For your party. Also face painting. 212-772-2813.

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

My Caricatures—Your place, anytime, any face! Call Rhonda, 718-499-7351

Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-931-0722.

ENTERTAINMENT

ALWAYS ENTERTAINING
Elegant Entertainment. Every Occasion. Special Event Productions. Face Painters, Mimes, Jugglers & Dancers. **212-255-9540.**

TELEBOUQUET® WORLDWIDE
Send big, beautiful bouquets of balloons, flowers, roses, fruit baskets and champagne anywhere in the USA.
24 hrs. 7 days. Same-day service.
Order toll-free: 1-800-222-SEND.

The Gifted Ones—212-627-4050. Novel to noteworthy Valentine's gifts.

BALLOON DECORATING
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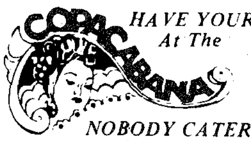

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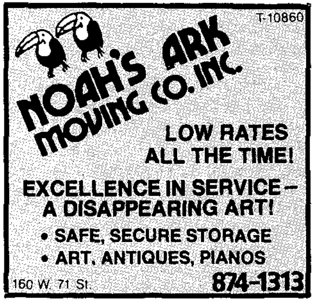

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Alarmingly Articulate—But extremely attractive woman, PhD and JD. 42, looks 30. Witty and unconventional. Seeks highly *educated, gentle, empathetic man,* 35-49. Photo appreciated. NYM S484

Intelligent, Successful—Jewish professional, early 40's. Good-looking, physically active. Enjoys sports, beach, movies. Seeks bright, attractive woman, 30-38. Photo a must/phone. NYM S505

Donald Trump Wishes He Were Me—I'm younger, better-looking, smarter, more suave and single. A "9" to his "7". If you're not a perfect "10", don't even think about it. If you are, a picture is worth a thousand words, explanations would be nice, bio is appreciated, 5'7" is too perfect for words. NYM S506

Spirited, Attractive, Accomplished—Jewish woman, 39, with a sense of humor and of herself, seeks secure man with an interest in commitment, a love of music and a passion for life. NYM S479

Handsome, Wealthy—Highly energetic male, 49, 5'10", with very blue eyes, seeks his co-star for fun, friendship and romance. She is a very attractive, bright, sensual woman who enjoys both the finer and simpler things that life has to offer. NJ a plus. Photo a must. NYM K824

Adorable, Petite Beauty—Sweet, sincere, charming and sensuous, mid 30's, seeks Jewish man, 35-47, who's successful, affectionate and devoted, for a life-long commitment. Photo/phone. NYM S356

Non-"10" Seeks Same—Unpretentious, affluent, widowed educator (50, 5'8"), with son (9), wishes to meet a non-trendy, thoughtful, curious-minded man, blessed with good humor and a sense of the absurd. Common interests might include an informal life style, reading and language, roadside diners and Chinatown, movies, the outdoors and quiet affection. Letter/phone (if no machine, please include some alternate method to contact you)/photo appreciated. NYM S373

Feminine, Funny, Fey—Willowy artist, 34, seeks boy-next-door. NYM S337

Wanted: Male Graduate—Of Hamilton, Colgate, Union, Williams or similar college from class of 1968-78, to get to know a fun-loving, intelligent, pretty woman. Phone/brief note, please. NYM S388

Very Successful Lawyer—Early 40's, 6', handsome and fit. Wants an attractive woman in her 20's or 30's who is a good listener and is at peace with herself. Must submit photo. NYM S321

Truly Very Special, Caring Man—I seek to shower you - sensual, beautiful, exceptional young woman under 32 - with warmth, affection, shared laughter, an en*riched life. I am tall, handsome, confident,* extremely well-established, slim, very alive. I swim, ski, cook, am artistic, in 40's, have full mane of hair. Are you *smiling?...Let's create a loving home and* explore the world's beaches, mountains and capitals. If a warm glow is engulfing you now, please hand-write me a note with a photo. Thanks. NYM S128

Bright, Loving—Athletic Jewish male, non-profit exec (Israel), travel, music, dancing, movies, wants bright, lovely, family-minded woman. Photo. NYM S283

I Want It All!—And I have most of it too, except for you. I'm 31, highly successful, fun, good-looking and a super-sincere guy. I like cozy weekend ski trips, hot tubs, romantic candlelit nights, sports, the ocean - and you. Send a photo - I will oblige too. NYM S311

Christian Orthodox Female—Seeks man of same faith for possible marriage. I am 30, attractive, vivacious and a professional. My dream: to find an honest man with values, who is fun-loving, intelligent, sensitive and spiritual. NYM S333

Cuddle Up—With a cute, curvy, attractive, petite, perfect size 8, sensual and successful, divorced Jewish professional female, serious about settling down and devoting herself to marriage and family with a successful, caring, responsible male, 40's-50's, who appreciates great home cooking, museums, traveling, socializing with friends and lots of TLC. Note/phone. NYM S336

A Sense Of Humor Is A Must—For this warm, attractive Jewish woman, 36. Please be sincere, kind and have an appreciation for true friendship. Photo optional/note/phone. NYM S429

Circle This Ad—Beautiful, fun, curly blond, own design firm, 29, Jewish, would like to draw you into her life if you're a confident, successful, 30's, Jewish male. For the real thing. Bio/photo. NYM S419

Swede, Dane Or Norwegian—Is sought by male, 37, blue eyes, 6', fit and very comfortable. Skiing and tennis are passions. A sense of style, sincerity and ability to laugh are qualities this woman, 20-30, should have. Let's meet in an easy, casual way. Photo/phone. NYM S497

"All-American"—Male - Jewish professional, 33, seeking that lovely lady with charm, style and grace, 23-30, for lasting relationship. Let's have our first date on Valentine's Day! Photo. NYM S368.

Let's Enjoy—Woman, 41, attractive, bright and endearing. Seeks unmarried, refined, intelligent and concerned man, for romance. Preference for Manhattan enthusiast. NYM S350

Green-Eyed, Shapely Blond—Successful professional woman, mid 40's, seeking energetic, manly, brilliant, cultured man to share dynamic life. Photo. NYM S434

Successful, Handsome Exec—Charming, witty, romantic Jewish male, 35. Desires pretty Jewish lady, 26-33, for serious, caring, one-to-one relationship. NYM S435

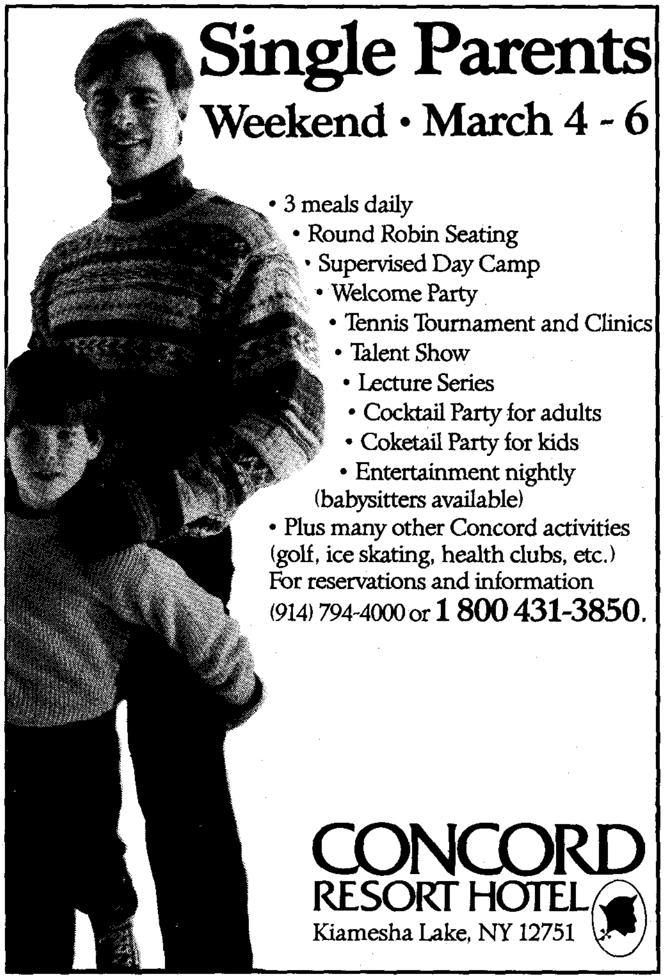
Great-Looking Blond—Slim, 34, sophisticated, bright, Jewish, sensuous, incredible. Seeks dynamic man, 30's (give or take a few), brainy, good sense of humor, romantic, together, best friend, non-smoker. Note/photo/phone please. NYM S396

Handsome Gay Male—26, 5'11", 160 lbs, with moustache and beard. Seeks professional gay man with dark moustache. Reply to POB 393, Roseland, NJ 07068

Warm, Professional Jewish Male—42, seeks perceptive, attractive female for stimulating, loving relationship. Letter/phone required. NYM S355

Seeking A Sincere Woman—29-38, non-smoker, for a long-lasting relationship. I'm 36, a Manhattanite, work in the field of TV, enjoy films, plays, bike-riding, ice-skating, picnics and dining out. Note/phone. NYM S423

Attorney With Dimples—Attractive, Jewish, 32, seeks handsome professional man, 28-40, good sense of humor, for lasting relationship. Photo a must. NYM S383



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Attractive, Young Looking—45 year old professional Jewish woman. Many interests, looking for attractive nice guy who wants a real relationship. Age not as important as maturity, an ability for good conversation. Be at least 5'8" and in good shape. Photo/phone. NYM S399

Romance And Excitement—Await the man who can appreciate this independent, feminine, vivacious creative artist. Musical, cultured, curious. Christian, 54, 5'4". Slim, attractive, elegant. Seeks intelligent male counterpart, under 65, fulfilled in his profession. Bio/photo. NYM S375

University Professor—51, 5'4", single, witty, trim, athletic. Eclectic interests. Seeks attractive, warm, sensitive woman, 30's-40, NYC/NJ/CT, for committed relationship. Photo appreciated. NYM S400.

Ardent—Attractive professional woman. Seeks emotional, physically present, dark-haired Jewish man, 36-45. Imagination and intelligence wouldn't hurt. Note/photo/phone. NYM S401

Ski With Me—29, bright, pretty and blond - seeks blue square/black diamond, successful man, 28-38, with splash of humor. Photo, please. NYM S442

Successful Former Business Exec—49, fit, trim, attractive, adventurous - now with time available. Interested in slim and attractive lady to share in enjoyment of arts, sports, nature, new discoveries. Photo. NYM S402

Wanted: Passionate Man—With substance and style, by tall, striking, shapely brunette, Jewish professional, late 30's - warm, worldly, witty, wise - and wondering where you are. Bio/phone. NYM S384

Lawyer, Government Official—Youthful, very fit, playful, masculine, literate, divorced, 58, 5'9". Seeks slender, attractive Jewish woman to 42, for marriage, children. Photo. NYM S441

Ivy College (Phi Beta Kappa)—Harvard grad school, artistic (TV/Vegas performer), tall, warm, successful professional. Seeks well-educated, altruistic, supportive Jewish woman, 20-27. Photo appreciated. NYM S385

Strikingly Attractive—Green-eyed brunette, 5'7", 35, Jewish professional. Enjoys tennis, water sports, hockey, gourmet cooking, the arts. Seeks warm, affectionate professional male, non-smoker, for lasting relationship. Photo. NYM S415

Hold Hands In The Movies—With successful photographer in film biz. Warm, funny, affectionate, 5'10", 39, trim and athletic, Jewish, young Arthur Miller lookalike, enjoys singing in the car, bike riding, skiing. Seeks to click with non-smoking, smart and sassy woman. NYM S437

Woman Seeks Soul Mate—Intelligent Jewish man with traditional values. I am pretty, 36, tall, slim. NYM S454

Woman—Interesting, vital and lovely, who would like to meet a dynamic, tall and attractive, 52-year-old businessman who enjoys the good life, send bio/picture/phone number. NYM S407

Striking Ex-Dancer—Still athletic - slim, classy, very attractive, 38. Seeks refined, athletic, successful Jewish male, 35 plus, for friendship, cuddling, caring and laughter! Let's share Lincoln Center, bicycling in the park, new restaurants and maybe more. Note/photo optional. NYM S408

Rule 1—She is not ugly. Rule 2: she is 23-37, smart, witty, professional, non-religious. Rule 3: she is warm, sincere, loving, looking for a long-term relationship. Rule 4: if in doubt read rule 1. No vegetarians or Republicans. I'm 31 and all of the above. Note/photo/phone. NYM S438

Won't Settle For Less—Nothing wrong with both of us being beautiful inside and out. Must dance. Seeking female, 19-35, for 37, male, handsome heart. NYM S439

Wavelength?—Mine is male, 40, 6'2", slim, intellectual tastes, artist's heart, articulate, sardonic humor, ethics not religion, writer. Yours, I imagine - female, non-smoker, tallish, smart, skeptical, playful. Together - dreams, caring, shared love of world's absurdity. NYM H346

Reformed Workaholic Man—(Well, almost) - seeks woman for play, work, partnership. I'm an ex-academic, writer/entrepreneur, pragmatic/idealistic, responsible/whimsical, irreverent, financially secure, attractive, bearded, non-fanatic runner, previously 6' (now sufficiently secure to admit to 5'11"). If you're independent, reliable, with humor/silliness, feminist, non-smoker, approximately 30-45 and like your work, send photo (I'll reciprocate). NYM S409

Happiness—Is having a lover who is your best friend. Intelligent, attractive, vivacious professional woman, early 40's, wants to be happy with male, 40-late 50's. Photo optional. NYM S412

Attractive Female MD—Tall, slim, 31. Desires very attractive, successful, intelligent, tall male, 26-36. Photo. NYM S413

Successful, Handsome, Secure Man—With a love of nature, sense of adventure and insatiable curiosity. Seeks relationship with a very pretty, slim, warm, stable and intelligent female in her 30's, who loves life. Photo/note/phone. NYM S416

Lost On LI?—Jewish male, 39, regular guy. Ambitious, loves sports and kids. Seeks friend/lover/mate! NYM S422

Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending in availability of the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

Gentleman Attorney—Maryland resident, divorced, early 50's, very fit, energetic, secure, varied interests. Seeks professional lady, petite, attractive, levelheaded, non-smoker, with traditional values, interested in marriage. Photo appreciated. NYM S417

No Bones About It—Handsome, successful chiropracter, 34, 5'8", athletic. Seeks sportive, slender, shapely, sophisticated and sharp-minded Jewish woman, 25-29, to share life. Photo, please. NYM S418

Handsome Young Lawyer—Seeks a pretty, slim older woman, 35-45, NJ preferred. Send note/photo/phone to POB 6291, Parsippany, NJ 07054.

I Want It All!—With one nimble, loving, fun woman (45-60). NYM S420

Sparkling, Dynamic—Internationally established (modest?) lady health care specialist, academician and businesswoman, 5'8", long dark hair, shapely size 12, 36, Jewish. Would like to meet accomplished, intelligent, well-educated gentleman. NYM S474

The Best Thing—That will ever happen to you. Attractive, successful female lawyer in NYC, 25, fit and slim with style and sense of humor. Seeks intelligent, caring man for lasting relationship. NYM S496

Female Crime Reporter—Major south Jersey paper, weekend NY, CT visitor, good-looking, Ivy, slim, 43, 5'6", divorced, no kids. Seeks attractive, trim, sensitive Gentile professional, 40's, for relationship-building. Photo preferred. NYM S425

Passion, Best Friend, Commitment—Sought by blond, blue-eyed, sensuous, successful, daring, slim Jewish female, 30. Desires to share life, love with handsome, bright, sensitive, athletic, fun-loving man (26-37). Non-smoker. Don't hesitate...this could be special. Note. NYM S444

Successful, Attractive Male—Gentle, caring and romantic, desires to give everything to someone special, 35 or under, who laughs easily, is naturally pretty and enjoys giving as much as getting. Note and photo appreciated. NYM S460

Handsome, Warm Physician—37, seeking lean, attractive, sincere, affectionate, heady, hearty and happy Jewish lady. No photo, no reply. NYM S448

Successful, Affectionate, Loving—NYC woman, 28, favors flowers, smiles, laughter, honesty. Seeks man of warmth, intelligence, high esteem, humor. NYM S447

Wonderful, Witty, Rare Woman—With joie de vivre. Also physician and mother (of grad students). Like to meet equally terrific, successful Jewish man, 50's and on. NYM S451

Warm, Dynamic Blond—World traveling, Ivy-educated, Jewish female artist. Wants to meet evolved, serious, well-educated professional, Jewish mensch, in his his 30's, with a generous sense of humor. Dancing feet a plus. NYM S452

Pretty, Petite Professional—Single black female, 27, seeks interesting, single white male, slim, 25-35, for lasting relationship. No drugs. Photo. NYM S453

Tall, Dark, Blue-Eyed Beauty—35, with a very successful real estate career. Desires to meet a Jewish man, 35-46, successful, attractive, sensitive and ready for a meaningful relationship. Photo. NYM S455

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Double Trouble—MD/Esq., late 20's, very good-looking, athletic, into skiing and wind-surfing, Jewish. Seeking beautiful, intelligent, fun-loving female for intense, lasting romance. Send photo and a note in confidence. NYM S456

Trance Of A Lifetime—Blond, blue-eyed, 5'5", shapely hypnotherapist. Beauty in form and substance, well-schooled, worldly yet down-to-earth with elegant elan. The man who'll mesmerize? A non-smoking "Marlboro Man" who owns tux, tall, muscular and handsome, to ride away with. Accomplished and aware, you're a possessor of sincerity, stability, unpretentious charm and wit, 33-45, who adores Gershwin and romance. Entranced? Send photo/note. NYM S458

Pretty, Green-Eyed, Dark-Haired—Slender, athletic, gentle executive woman. Seeking a gentile professional man, 33-45, who is athletic, vivacious and sensitive. Note/photo/phone. NYM S459

Gorgeous, Classy, Intelligent—Slim, 25, 5'4", seeking sincere male for fun and romance. Photos exchanged. NYM S462

Jewish Male—25, business person/musician/pilot. Handsome, intelligent, enjoys classical music, ballet, theater. Seeks female, 19-25, in the arts. NYM S465

ABC's—Attractive, bright, capable, spirited, mid 40's, enjoys a challenge, music, movies, museums. Seeks terrific guy who is smart, exciting, successful and wants to flip over a very special blond. NYM S464

Be Honest, Be Serious—I am! Sincere, very handsome Jewish professional, 34. Seeks intelligent, very attractive female for long-term, meaningful relationship. Bio/phone/photo a must, please. NYM S466

Alice Had Ralph—Laura had Rob. They weren't perfect but they were happy. Real pretty, funny, kind, smart Jewish writer, 33, seeks her own true love for 'A Wonderful Life'. Photo. NYM S469

Handsome, Successful Professional—Sincere, unpretentious. If you are a good-looking, intelligent woman, age 24-36, I would love to meet you. Photo, please. NYM S473

Exciting, Emotionally Healthy—Athletic, handsome law firm partner/professor, 38, seeks irresistible, intelligent woman of substance, 25-36. Photo/bio. NYM S483

Black Woman Sought—By successful male lawyer, 45, tall, trim, blond and blue-eyed, for sincere relationship. Please be slender and shapely. Photo. NYM S485

Gotham Entrepreneur—42, 5'10", 175. Likes dining out, exotic autos. Seeks very pretty, Christian lady, non-smoker, to 35. Box 204, 1202 Lexington Av. NYC 10028.

Southern Blues—Native Texan, handsome, athletic, blue eyes, 34, 5'10", Ivy-educated attorney. Seeks Jewish female with wholesome good looks and an adventurous spirit, 26-34, to whom honesty, compassion and gentle humor come naturally. Photo. NYM S488

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Warm, Witty, Handsome—Articulate, trim, 56, Jewish man, seeks caring, bright, shapely match. Photo/note. NYM S486

Rich And Famous—No - but cute, funny, slim, blue-eyed music lover, 33. Seeks alluring, petite woman, 21-28, for sharing good times. Photo/phone. NYM S490

Warm Professional Woman—Likes running, tennis, classical music, travel, books, attractive, 44. Seeks active male with many interests. NYM K825.

It Isn't Easy—Finding the right woman but I am still looking. If you are a bright, attractive Jewish woman, 30's, who wants to get married and have children, please write. Include photo. NYM S491

Irresistible Redhead—With joie de vivre, seeks Jewish gent, 40-50, for Valentine's Day. Note/phone/photo. NYM S366

Never A Dull Moment—With this one-of-a-kind, 5'8", 24, attractive, fun-loving female. Seeks male, 25-32, 5'10" (or higher), handsome (9 or better), athletic build, average shoe size (more than 4, less than 18) for fun and sun. Photo/phone. NYM H347

Want Male MD—50's, for friend, mutual sounding board and black tie events. Note/phone? NYM S495

Handsome, Sensitive, Sincere—Jewish male, 29. A warm, caring, old-fashioned romantic seeks a warm, sensitive, attractive Jewish female for a lasting relationship. I have a lot to offer that special person (friendship, romance, sharing, and hopefully that happily-ever-after). Photo/phone/bio. NYM S477

Pretty, Not Beautiful—Feminine yet athletic - intelligent, warm, fun Jewish female. And you? Intelligent, attractive, warm, fun, 45-50's. Perfection not required, real preferred. Photo optional. NYM S498

Cerebral But Sexy—Beautiful Jewess, 39, verbal, articulate, perceptive, funny, warm, loving. Seeks reasonably brilliant, clever, sane, emotionally accessible man of depth and substance, 36-48, for deep and substantial relationship. Valentines cheerfully accepted. NYM S499

Brainy, Beautiful Blond—Professional woman seeks interesting, intelligent, well-educated and warm man, 42-49, preferably Jewish. Note/phone. NYM S502

Warm, Gentle—Jewish female psychologist, 35, bright and sweet, loves quiet evenings and classical music. Looking for sensitive, accomplished, expressive Jewish man, 33-40, who is marriage-minded. Photo/note. NYM S500

Adventurous, Caring, Tall—Successful professional man. Seeks tall, attractive, special lady, 35-45, to share fun and folly of NY. Note/photo. NYM S501

Warm, Loving Lady—27, just landed my NYC job - now I need a NYC man to enjoy NYC romance. Beware though - you just might fall in love. NYM S504

Desirous And Worth Seeking After—Is this pretty, radiant, blue-eyed blond, young 40, whose need is for a lifetime partner with maturity, good looks, intelligence, quality and substance. NYM T334

You Won't Be Sorry—This sweet, sexy, very attractive Jewish female, seeks warm, sincere professional male, 30-39. Photo/phone/note please. NYM S508

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To those of you who are still leaving love to chance, I wish you luck and leave you with this thought. If you know your own worth as an individual and you know what you would like in a mate, don't leave it to chance. Give me a call. If you do, and if you make a commitment to yourself, chances are when Valentine's Day rolls around again you will have the sweetheart you desire.

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Good-Looking, Bright Male—Seeking to connect with a slightly unconventional woman interested in interior design and decorating. Are you understanding, free-spirited and affectionate? NYM S511

Very Handsome—Jewish, great guy, 33, 6'1", 185 lbs, brown hair, blue eyes, great body. Enjoys sports and body building. Looking for very pretty Jewish woman to hopefully make Mrs. Great Guy. Photo a must/phone. NYM S512

1988 Will Be Our Year—If you are: a take-charge man, intelligent, successful, mature, 5'9" plus, somebody to put my arms around. I am: blue-eyed, blond, 40's, often make men's eyes twinkle, dynamic, sensuous, a good listener with a joy for life. I love my work (graphic artist/entrepreneur) but have time for a strong (but gentle) man with a good heart, who is looking for "the best thing that could ever happen to him". NYM S338

Very Pretty, Bright And Slim—28, successful corporate lawyer with lots of other interests - from books to fashion to sports - Jewish but not religious. Seeking under-40, smart, successful, stylish, fun guy. Photo/note a must. NYM S367

Lawyer, Knick Fan, Barterer—33, Aquarian professional, seeks single white female, 26-34, who likes active and spectator sports, sushi, Stern, fabulous times and lasting moments, etc. NYM S340

Tall, Beautiful, Leggy Brunette—5'9", 26, with a zest for life and all that it implies. Seeks tall Jewish male - handsome, sincere, outgoing, successful, sophisticated, athletic. Current photo a must. NYM S342

Pretty Brunette Screenwriter—Jewish (non-religious), trim, shapely, open and down-to-earth. Seeks caring, secure man, 39-55, for love, sharing, commitment. Phone/photo/note. NYM S341

Warm, Alive, Attractive Jewish Blond—38, European background, professional. Interested in art, music, travel. Looking to meet caring, committed, intellectual gentleman with the same pursuits. Photo/phone. NYM S331

An Uncommon Bond—You're a beautiful, bright, very athletic woman, 26-37, with a goofy sense of humor and an uncommon passion: auto racing. I'm a handsome, kind, successful, funny, athletic guy who lives in CT, works in NY - and drives race cars. This could be fun! Letter/photo/phone. NYM S243

Good-Looking—Professional, warm, musical, adventurous, traveled male, 40. Seeks Ms. Counterpart, to 36, to share life. Note/photo. POB 1206, Hoboken, NJ.

Tall, Trim Gentleman—Seeking slim Protestant woman, 20's. Active investment banker, 35, can replace your current portfolio of immature men. Quality shall find quality. Recent photo. NYM S426

Happiness—Is what we're all looking for. I'm a white, Jewish divorced male professional, 48, who finds happiness in outdoor activities, good dining, good music, good conversation and a lovely lady to share all of the above with. If you are that lady and a non-smoker, 40-45, I would love to meet you. Photo/bio/phone would be appreciated. NYM S427

Seeking Very Perceptive, Fit Lady—Tall, classy, CT, creative, successful man, 35, seeks a happy, intelligent, warm woman with a few muscles. Photo. NYM S330

Spontaneous, Attractive, Sophisticated—Caring, nurturing, sensual, high-powered executive, 37, Jewish female. Seeks extraordinary, non-smoking, good-looking, secure and accomplished, huggable, loving male, 35-47, with sense of humor, for romance, excitement, travel and more. Bio/phone/photo. NYM S428

Happy At The Super Bowl—Or the beach. Cute, affectionate, petite Jewish female, 29, seeks a male buddy to do both and more. Photo/phone. NYM S332

Glowing Green Eyes—Mirror a striking, warm-hearted MBA, 28, seeking a professional Jewish male, 27-35, whose soul radiates warmth, caring and romance. Note/photo appreciated. NYM S300

Handsome, Stylish Doctor—42, 5'11" Christian. Seeks chic lady with model looks, 27-39. If you want a guy with everything to give, photo please. NYM S478

Don't Get Angry - Get Even—White male, 28, suave, sophisticated, debonair, tall, dark and handsome. Seeks object of his desires: suave, sophisticated, sexy, sensual, sultry older woman for serious relationship. Photo/phone. NYM S507

This Is It!—Seeking tall, handsome man with intellect and wit to complement 5'7", slim, striking, professional woman, 38. The search is over! NYM S343

Attractive Female MD—NYC, 46, petite brunette, non-smoker, foreign-born, Jewish (open to other faiths), diverse interests, seeks Mr. Right. NYM S481

Warm, Cute, Jewish—42, 5'6", happy and successful man enjoys reading, running, the arts, travel and learning. Seeks bright, vivacious, attractive lady, 25-35, to share a full relationship. NYM S489

Are You A Smart Man?—Sincere, mature, athletic, responsible and top-notch? Are you Jewish, 28-35, and a Manhattanite? I am 5'6", attractive, sophisticated, outgoing, Ivy grad, looking for someone like you. Photo/bio. NYM S482

Attractive, Intelligent, Compassionate—Woman (mid 50's) with sense of humor seeks caring man. NYM S509

Dark, Handsome, Housebroken—Fit, young-looking professional, 39, seeks shapely, attractive female, 20-40, with stars in her eyes but both feet on the ground. Photo/note/phone, please. NYM S344

Relaxed, Fun-Loving, Very Pretty—Petite white female, 31, perfect shape, loves laughing, dancing, the beach. Seeks male, 28-34, very good looks, athletic, successful, confident. Photo/note. NYM S345

Sincere, Handsome, Athletic—Gentleman, 33, 6', is looking for best friend. One who has traditional values and interests that include biking, camping in the mountains, quiet evenings, traveling, skiing and sharing life. If you're positive about life, I'd love to hear from you. Photo/bio/phone. NYM S346

Pretty, Exciting Widow—Jewish, 5'6", seeks bright Mr. Right, 54 plus. NYM S347

Be My Friend First—Single Jewish man, 35, Israeli origin, handsome, bright, sincere, warm, sensitive, lively, adventurous professional. Enjoy travel, nature, music and the city. Seek kindred spirit, serious, loving relationship and a real commitment. NYM S348

German Lady—44-year-old secretary living in Frankfurt/Main area and born in Berlin. 5'2", slender, sporting/elegant, classic, attractive and intelligent. Single Catholic non-smoker/non-drinker. Enjoys classical music, theater, fine dining, cooking, conversation, books and more. I seek a sincere, marriage-minded, successful gentleman. Letter with photo, please. NYM G511

Venus On The Half Shell—Seeks other half. Very attractive Jewish female attorney, 36, seeks Jewish professional with brains, humor, savvy and lots of heart, 35-45. Note/phone/photo. NYM S353

Beautiful Jewish Ivy MBA—27, exotic good looks, great figure. I'm spontaneous, funny and romantic. I'm new to NYC and would love to meet an exciting, funny, good-looking, well-educated, fit Jewish man, 25-35. If interested in meeting, please send photo/phone. NYM R705

I Know You Are—Too busy to write, so if you are 55 plus, have a sense of humor, sensitivity and joie de vivre, this classy, attractive lady, living on Long Island, wants your number. NYM S357

Very Pretty, Petite—Brunette, 33, seeks a warm, caring, sincere, successful Jewish male, ready for a lasting relationship - starting with being friends. Send note and photo. NYM S358

Could There Be A Special Man—Reading this now, who could capture my interests, attention, affection and heart?... Someone who is attractive, successful and wonderful, with character, integrity and class? I am 5'4", 47, Jewish, extremely attractive, successful business owner, affluent, bright, sexy, warm and sensitive, with a sense of style, class and solid values (fun to be with too). If there is, please respond with note/photo - will do same. NYM S359

Back From France—After eight years, female, 41, broad interests, artist, outgoing, seeks male friend, 38 plus. NYM S360

Good-Looking Attorney—60, trim, athletic, seeks elegant, shapely female. Photo/phone. POB 1775, NYC 10008

Creative, Green-Eyed Beauty—35, 5'8", sensitive. Enjoys music, art, sea and country. Seeks unusual, artistic, tall attractive man for love, marriage, children. Photo/note/phone. NYM S361

Brilliant, Cuddly, Debonair—Tall, affluent, conservative, irreverent, Jewish, Ivy, 44. Likes real estate, sharing ideas, computers, city life. Seeks happy, gentle, beautiful, educated, supportive, tasteful, tactile woman, 29-38, of great warmth, to share closeness, love, start family. NYM S362

Fun, Successful—Arts entrepreneur, sensual, romantic, 48, attractive, childlike male, recent bachelor, sensitive, well-therapied. Interested in meeting a highly successful woman who has a serious interest in contemporary art and who's happy, open, honest, affectionate and sensual. Photo appreciated. Canal St. Station, POB 1850, NY, NY 10012

Good-Hearted Man—West Essex, NJ, slim and good-looking, youthful 47, 5'11", non-smoking, non-religious, unpretentious, business owner. Enjoy simple life style, tennis, scuba, x-country skiing, literature, theater, commitment. Wish to share house in NJ/another in rural area of our choice. Work when we wish, do what we like. Be no more than 43, bright, *healthy, outdoorsy, thin, pretty and stable,* no young children. Photo/note/phone appreciated. POB 616, Roseland, NJ 07068.

Widow - Pretty, Trim—50's, 5'2", eyes of blue, successful, warm, caring. Seeks fine gentleman, 60-65, to share laughter, affection, family. Note/phone. NYM S369

Jewel Of Manhattan—Seeks her special man. You: warm, romantic, sincere, good-looking, 31-41, over 5'9" and professional. Me: early 30's, 5'6", Jewish, brown hair, big blue eyes, thin, very attractive, successful and sane with a lot to give to the right man. Tired of the rest? Now go for the best! Note/photo. NYM S386

Let's Laugh Together—I'm an attractive, caring widow, over 55, whose glass is half full. Love of life to share with a kind, loving, bright, special man. NYM S370

Academy Award Winner—Handsome, intelligent, athletic, ambitious Jewish male, 32. Creative, successful real estate professional, law degree. 5'10", sensual, romantic, great sense of humor. I know how and when to laugh, even at myself. Seeking intimate, real relationship with a Jewish woman, 22-32, non-smoker, Manhattan resident, slim, beautiful. Into C and C (champagne and Chinese food) for academy award-winning experiences. *Phone/recent photo a must.* NYM S546

Shapely, Tall Blond—Seeks Jewish, earnest gent, 55-65. Note/phone. NYM S372

Classic Music Lover—Seeks talented young lady singer, 30-35, for friendship and more. Entrepreneur, youthful 50's, attractive, affluent, tall, slim, cultured, personable. Photo/phone, please. NYM S381

Honest, Easygoing—39, *independent,* successful, good listener with a nice sense of humor. Seeks warm, intelligent, non-smoking woman, 28-40. Note/photo/phone. NYM S379

Let's Travel!—By land? By sea? By air? 1. Have new sports car, want to travel across southwest US to California and Mexico. Sightsee and ski. 2. Have 39' sailboat, want to sail Caribbean, explore and dive. 3. Fly the South Pacific, Australia, Tahiti, New Zealand. Explore and sightsee. Tall, handsome, secure Wasp, age 51, needs intelligent, practical, fun, sane woman of child-bearing age to plan one or two of above with, plus life. Photo/phone gets reply. POB 21525, Ft. Lauderdale, FL 33335.

Tall, Dark, Handsome—NYC fireman, 38, 6'3", college grad, ex-semi pro football player, still in shape, big heart. Seeks tall, slim, healthy, easygoing Christian blond or brunette, 24-33. NYM S389

Successful Marketing Exec—Christian, early 50's, Manhattan, smoker but quitting. Seeking 35-45 lady for fun and commitment. NYM S387

Nice Guy—Tall, slim, 59, Jewish lawyer. Seeks sincere, personable, intelligent woman, 45-55. Recent photo. NYM S390

Handsome, Caring, Athletic—Jewish lawyer, 27, seeks woman to share special times. Photo/phone. NYM S395

Spirited, Sophisticated—Especially pretty Jewish widow, mid 50's, well-traveled, gregarious, into the arts. Seeks active, educated, quality man, 55-65, with sense of humor, to share life's joys. NYM S394

Established And Fun—Handsome, 40, 6'1", blond, blue-eyed, slim, successful exec - gentle yet strong, caring, passion*ate, upbeat with a sense of humor.* Desires a lasting romantic relationship with a beautiful, bright, independent, caring, sensitive woman. Photo/note. NYM S393

Lovely Midwestern Blond—Attorney, 34, spirited, warm. Seeks singular, professional man with a gentle smile, a quick wit and integrity, who believes in happy endings. Photo helpful. NYM S397

Sensitive, Genuine, Witty—35, 5'8", fit, creative, successful Chinese-American professional. Seeks female buddy for friendship and maybe more. NYM S398

Traditional Jewish Values—If they are *important to you, then let's meet! I am a* 29-year-old female, 5'7", attractive and slim, warm and considerate. You are a tall mensch, 27-34, who is attractive and successful. Photo appreciated - out-of-town responses welcome. NYM S430

I Won't Try—To buy you with phony superlatives. The real me will find the right you! I'm caring, creative, sensitive, sensual, expressive, experiential, innovative and unorthodox. Seeking the same in a woman under 35. NYM S431

Beautiful, Shapely—Artistic, funny lady, mid 30's, seeks successful, quality gentleman, over 37, to enjoy the finer things in life. Note/phone. NYM S446

Attractive, Energetic Entrepreneur—28, 5'6", *bright, athletic, down-to-earth.* Seeks successful Jewish male, 30-35, athletic, humorous, non-smoker. Photo/phone please. NYM S432

Radiant Redhead—Sensitive, caring and bright female, early 30's, seeking same in financially and personally secure male, 35-45. Friendship, companionship, lover and possible relationship, to share country *walks and city lights, jazz and fine dining.* Photo/note please. NYM S392

80's Lady—Professional, attractive, romantic, fit, late 40's, love of New York life, country roads, beach. Looking for bright, fit, attractive, emotionally available man, 45-55, to share these best of times. Photo/note/phone. NYM S433

Lutheran, German Lady—27, 6', daughter, 4. Seeks just chiropractor. NYM S374

Act Now—Get your own cuddly, very handsome, 45, hypnotherapist. To order, be 28-40 and beautiful. Photo. NYM S364

Cute, Petite, Sincere—Romantic, intelligent professional, 33. Seeks caring, gentle, sensitive, honest, compassionate Jewish male, ready for meaningful relationship. Non-smoker please. Note/phone. NYM S410

If You Want A Trendy, Plastic Female—Then read on. This pretty, 40-year-old RN is into romance, life and laughter. Phone/photo please. NYM S404

Let's Explore NYC—Slender, single white male, 33, seeks petite, Oriental single female, 20-30, to share NYC fun. Note/photo. NYM S405

A Great 1988?—It can be, if you are interested in quality time spent with this tall, handsome, 40-year-old NJ businessman. Excellent sense of humor, romantic, affectionate and a little outrageous. Nothing ventured, nothing gained! Photo appreciated. NYM S414

Attractive Widow—Wants to meet *gentleman, 60-70 years young.* NYM S411

Sweet, Pretty Black Female—33, seeks fun, sensitive, warm guy to share a relationship. Interests include music, sports, jazz. NYM S445

Dear Sir—Can you appreciate the comfortable communication and camaraderie in the chemistry experienced with a woman in your own age category? This old lady can't offer any superficial qualities. Just old views, old money, old education and old-fashioned elegance and style. I'm 48 years young, however, with a Grecian body, a gypsy soul and peasant feet! Pretty, petite (5'5"-120 lbs) and full of energy, here I am wanting to share the wealth of what I have to offer with a man in his 50's who wants a 50-50 partnership. Common interests are fun, but similar backgrounds are more important, so, Dear Sir, I should mention that I'm Wasp with a typical Episcopalian upbringing and education. If we should decide to meet after an initial phone conversation, I hope you won't mind being invited out to dinner. And if we like each other, let's keep in mind that friendship makes progress with patience and propinquity. Yours truly, Ms. Dictionary! NYM S457

Life Is More Fun—When shared with someone special. Good-looking, Jewish, 6', Great Neck business exec, 31, enjoys *the Hamptons in summer and the City in* winter (and is much more witty than this ad would indicate). Looking for secure, attractive woman, 24-31, with good sense of humor. Photo/note/phone. NYM S475

War Baby, Looking—For her soldier boy. If you were born between 1935 and the end of World War II, enjoy music, theater, dancing and relaxing by a roaring fire on a winters eve, this attractive, outgoing, affectionate professional female awaits your note/phone. NYM S463

Old-Fashioned American-Italian—Divorced woman, 49, looking for a gentleman, successful in his business, proud of himself, 55 and over, interested in friendship and good conversation. Looks are not important; good taste and honesty are musts. NYM S517

Dancing LI Lady—Who is bright, attractive and full of life, seeks a mate, age 35 to 45, who enjoys fine dining, theater, sports and feeding the ducks! Note/photo please. NYM S514

Pretty, Blue-Eyed Brunette—Designer, 25, Jewish. Seeks honest, professional, good-looking, tall Jewish male, 26-32, interested in sports, movies and the beach. Photo/note. NYM S515

Sassy, Classy, Seductive—Refined ex-model, 30, loves fine dining and romance. Seeking a handsome, sincere, fun-loving man. Photo and bio. NYM S313

Artist—30, looking for a woman to share love for classical music and poetry. Photo. NYM S480

Does Romance Still Exist?—This tall professional male (24), who looks-wise falls between Pee Wee Herman and Richard Gere, thinks so. In my spare time I enjoy candlelight dinners, dancing, sailing and traveling. If you're a cute, mature woman (21-28), and are searching for a perfect gentleman or a special friend, look no further. Please send photo/note/phone. NYM S351

Vivacious, Tall, Slim, Feminine—Pretty female businesswoman, upper east side. Loves outdoors, sports, culture, dancing, great communication. Seeks attractive business or professional man, 56 to 63, to share loving, caring, happy, upbeat relationship. NYM S349

Warm, Honest Jewish Male—46, businessman with varied interests, seeks positive, loving, slim, attractive professional female, 32 plus. NYM S352

Single White Surgeon—42, seeks intelligent, attractive, Oriental/Asian female, 22-35. Photo a must. NYM S354

NYC Jewish Male Writer—And artist, 42, 6', 174 lbs, seeks lady 25-35, for marriage. NYM S377

February 7th—Is the birthday of this cerebral, playful and simply adorable, 5', blue-eyed, blond RN. That's the obvious. Beneath the surface lies intensity, depth and sensitivity - and a passion for living, *loving and laughing.* If you're 38-49, tall, funny, brainy and think you can make my heart skip a beat...photo/bio. NYM S378

London CPA—35, relocating to NYC in June. Wants to meet business/professional woman, age immaterial. NYM G512

Very Pretty Attorney—Seeks Jewish MD, 32-40, to share dreams, family and fairy-tale ending. Photo. NYM S391

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ANNOUNCEMENT

Woman To Woman—East side gal, 41, PhD. Interesting, cerebral and warm. Seeks women friends to share feelings and activities: films, music, walks. NYM S339

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 611

BY MARY ANN MADDEN

BISONCLAN—B.P.O.E.

GOONCLASS—United's new low, low rates for infrequent fliers.

MONONCLADY—le nom de plume de ma tante le transsexuel.

CURMUDGEONCLAVIER—the ill-tempered pianoforte.

Above, superghost. Competitors are invited to invent and define one word containing the contiguous letters ONCLA.

Results of Competition 608, in which you were asked to compose a rhyming sextet containing (as any part of speech) ten of these fifteen words: agog, anonymous, caterwaul, dampen, decompose, furbelow, greenish, haggle, harry, marmalade, persiflage, pillage, pontiff, scapegrace, standing.

Report: To be brief: A tedious and repetitive business it becomes, the reading of the same words over and again. But you are so good, you know. Just look at these. You are spared comments on recurrent rhymes (well, maybe just pillage and village). Instead, please accept condolences and congratulations. Well done. Considering.

First Prizes of two-year subscriptions to "New York" to:

I knew a girl at dancing school named Mary Marmalade,
Whose greenish eyes turned boys agog with love,
Her glance could cause a pontiff's vow to decompose and fade
Into a caterwaul to 'scapegrace from above.
So standing, hand in hers, I danced anonymous, afraid
A look might dampen her petite white cotton glove.

Austin Wilkie, N.Y.C.

In Greenish Pillage there did dwell a poet name of Persiflage
Who'd decompose his odes to sell, 'tho cold and dampen his menage.
Young Percy's marmalade her hand upon his fevered poet's dome
While on the fire scapegrace, his grand amour, wished Ma would harry home.
A poet has so much to give, so much to dream, so much to plan
But what's the pontiff poets live so furbelow the average man?

David Chasman, Beverly Hills, Calif.

Runner-up Prizes of one-year subscriptions to "New York" to:

Gulls haggle, agog upon your back, gleaning on your flanks.
To anonymous providers they caterwaul their thanks.
But as your contents dampen I am brought to mind of those
Which will turn to something noxious, or which never decompose.
Sweet creature of refuse standing in green water now,
Pillage, happy parasite, our scapegrace garbage scow.

Andrew Forsyth, N.Y.C.

You dampen the ozone with your caterwaul
Your spotty skin makes marmalade decompose
Your insipid persiflage is off the wall
(And greenish stuff is standing 'neath your nose).
You harry and haggle like a scapegrace
And yet. I've grown accustomed to your face.

Clara Mitchell, N.Y.C.

And Honorable Mention to:

The temperature is furbelow, I'm standing here this season,
My buddy Harry by my side is greenish-blue and freezin'.
We lean against the caterwaul, agog-gles on our eyes,
And eat our marmalade on rye, anonymous as spies
No persiflage escapes our lips. A witch has just appeared:
The haggle put a curse on us. Oh Lord this poem's weird.

Miles Klein, E. Brunswick, N.J.

With eyes greenish glowing, agog with delight,
My marmalade tomcat turns scapegrace by night.
Standing in alleys, anonymous beast
May harry and caterwaul, pillage and feast,
And dampen the hopes of the mightiest mouse
But early next morning limps back to the house.

Kristina Simms, Montezuma, Ga.

"Dampen the greenish marmalade with attar of rose
Lest it fester and rot and then decompose,"
Said Harry the Pontiff, bookmaker of note,
Who's agog about marmalade, as well as the tot.
No pillage, no haggle from this kind of bookie,
This wizard of odds is one upstandin cookie.

Jay M. Tischenkel, Miami, Fla

I'm Harry Scapegrace Furbelow
The anonymous pontiff of persiflage.
Here I'm standing in a row
Looking greenish (no mirage)
As I let this sextet decompose:
Agog is agog is agog is a rose.

Edmund Conti, Summit, N.J
sp. ment.: Ellen Burr, Truro, Mass.
Alan J. Brudner, Brookly

"Your marmalade has decomposed," m neighbor Harry said.
"It's greenish round the edges when yo spread it on the bread.
In general your recipes have stood the tes of time.
You're quite agog, don't caterwaul tha this one is a crime.
No scapegrace you, don't let this failur dampen your design.
Just let it be anonymous or say that it wa mine!"

Oliver M. Neshamkin, M.D., N.Y.C

Competitors, standing agog not amused,
Will harry and pillage, caterwaul at th news
That the judges, both scapegrace and monstrously meanish,
Are awarding huge jars of their marmalad (greenish).
Both jam and then rhyme will then quic decompose,
For nothing works faster to dampen one' prose.
—Anonymous

Sandra Stafford, Malibu, Cali

"How shall I kill Harry?" mused Sue, al agog,
"Poisonous marmalade? Greenish eg nog?
An anonymous gentleman standing not far
From the pontiff could hurl him beneat the Pope's car.
A hit man might haggle and dampen m fun,
Or pillage my cash. May I borrow you gun?"

Ronald E. Ballard, Little Rock, Ark

Harry Greenish left the pontiff standin there agog
For he had tried to haggle to buy Marmalade, his dog.
Harry said he never thought of partin with his pet
And quite refused to sell it, but the pontiff all afret,
Called Harry "Scapegrace" and set up frightful caterwaul:
"I'll pillage your hometown for this!' which wasn't nice at all.

Susan Carpenter, N.Y.C

Wrote an anonymous pontiff, "King Harry,
You're a scapegrace, it's time you shoul marry.
Dampen urges to haggle and pillage;

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Maids agog stand in city and village,
Caterwauling desire. Choose one for your love;
Deck her out—furbelow and a royal crown above."

Albert Komishane, Elizabeth, N.J.
sp. mention: Vera Vaughan, Little Silver, N.J.;
Mark Fenske, Portland, Oreg.

The mob, anonymous, agog, afraid,
Contemn the scapegrace for his greenish brass
But relish hearing him at tallyho:
With persiflage as rich as marmalade
He'll haggle with the pontiff for a mass
Or harry heaven for a furbelow.

Galen Peoples, Van Nuys, Calif.

Harry A. Gog wrote some tunes, the theater was his calling
No SROs were Harry's shows, some called them caterwauling.
He haggled with the devil, who said, "Your songs I'll edit."
Old Scratch remained anonymous while Harry got the credit.
He choked on greenish marmalade, at last his run was closing.
Left pillaged for eternity, in Hades, de-composing.

similarly: Jeff Turkel, Brooklyn;
Emma Dolby, N.Y.C.
sp. mention: Arthur Morris Litoff, Dillsbury, Pa.

The pontiff kept the royal scapegrace standing in the snow
At cold Canossa without crown, without a purple furbelow.
Poor Harry, also sans his shoes, could feel his ankles dampen,
His blood once blue now marmalade began to cause a cramp in
Both his feet, a cramp that reached down to his frozen toes.
Agog, he watched his greenish regal digits decompose.

Howard Slenk, Grand Rapids, Mich.

Damp and decomposing pizza
Marmalade on Mona Lisa
Pillaged pontiff left quite leanish
Furbelows standing out so greenish
Caterwauling Harry sings!
(These are a few of my favorite things.)

William Santoro, M.D., Beverly Hills, Calif.

The easiest way is just list them all:
Scapegrace, Haggle, Caterwaul,
Harry, Pillage, Greenish, Agog—
Three to go if you're keeping a log—
Pontiff, Dampen (don't have a conniption),
And Marmalade! Where's my subscription?

David Conti, Blacksburg, Va.
sp. mention: L. K. Oats, Austin, Tex.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 611, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by February 12. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 7 issue. Out-of-town postmarks are given three days' grace. ■

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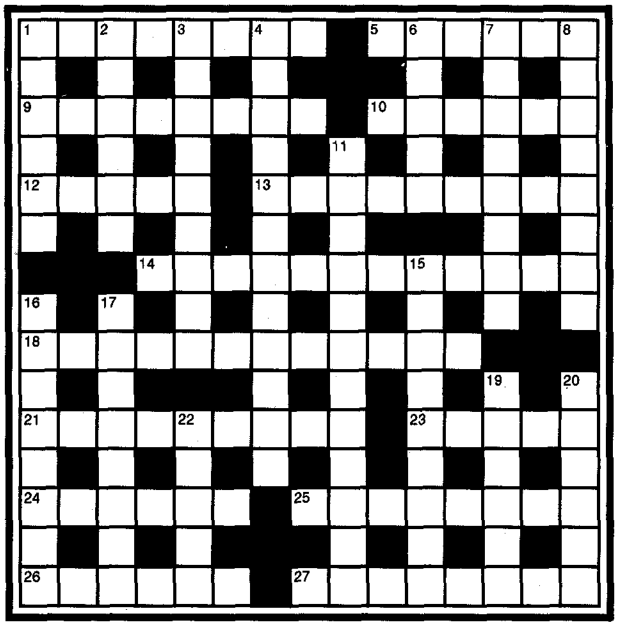
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Shackle workman leading strike. (8)
5 One drink behind? (6)
9 Make claim and uphold it. (8)
10 A record start for a county alderman—of the cloth. (6)
12 Untidy heap hard to measure. (5)
13 Musician said to ban part of cycle. (9)
14 What misery—hair being such a carroty colour! (4, 8)
18 Don't keep trying to improve the water supply. (3, 4, 5)
21 My refusal due, with brief spelling, rejecting title it's assumed. (9)
23 A bit set aside. (5)
24 Threads one's way through the officials. (6)
25 Impressive yet unproductive? (8)
26 Refinement of language. (6)
27 Screech companion let out, coming to nasty end—riddled! (8)



DOWN

1 Drama in a village. (6)
2 Refusals, we hear, at the gymnkana. (6)
3 Law officer set to arrest a foreigner. (9)
4 Gain health if resorting to this form of treatment. (5, 7)
6 Allah's slaughter. (5)
7 Quiet walks to the slaughter-house. (8)
8 Apprehend once again a seat is called for. (2-6)
11 Mad, unpolitic sort of behaviour. (12)
15 Just to be provoking, put salt in tea and stir. (9)
16 Empty words! Applaud stage exit. (8)
17 The unworldly get here late, confound it! (8)
19 Defame a great many and get into a row. (6)
20 The way the old get put on show. (6)
22 Come into line out of habit. (5)

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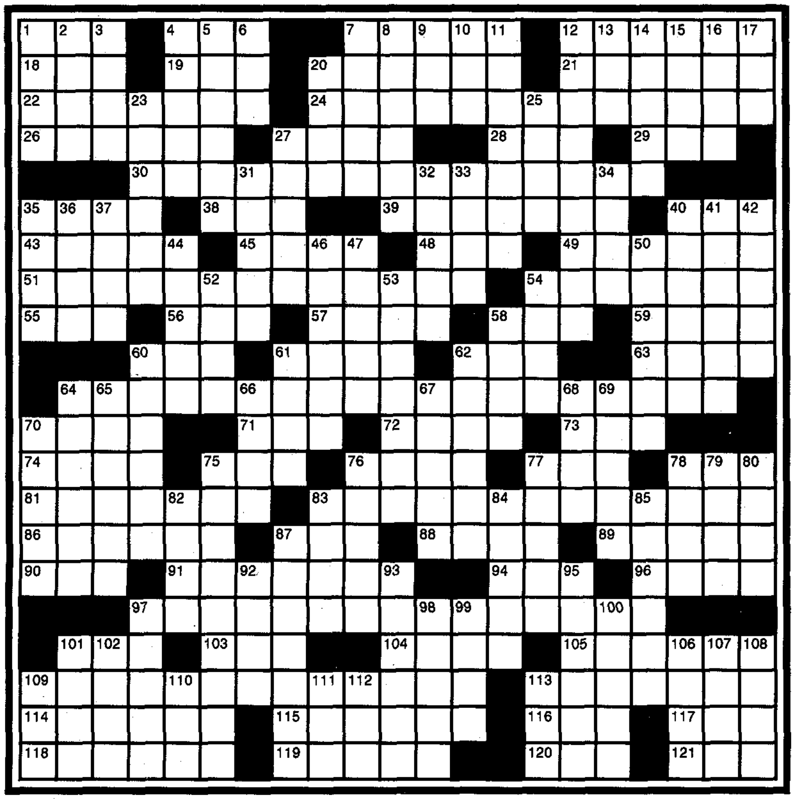
'DISAPPEARING ACT': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

1 Well put
4 Fido's foot
7 Departs by ship
12 Seemly
18 Kareem, formerly
19 Author Levin
20 Labour Prime Minister
21 Deep gully
22 Toyed
24 Daring-cyclist's cry
26 Passed on the track
27 Type of weevil
28 Less than a min.
29 "—— Sylphides"
30 Novel of 1929
35 Fine feathers
38 Part of R.S.V.P.
39 Canonized
40 "Today I —— man"
43 Eocene, for one
45 Leslie Caron film
48 Cribbage piece
49 Real
51 Johnnie Ray hit
54 Agitates
55 A Chaplin
56 Tennis do-over
57 Coin of Iran
58 Fidel's sidekick
59 Salt tree
60 TV alien from Melmac
61 Fem.'s counterpart
62 Status ——
63 Bee —— (singing group)
64 Quickly forgotten
70 Rapee or Rubik
71 Top fighter pilot
72 Abbrs. on GI gear
73 Sinbad's bird
74 Futile
75 Hurricane center
76 Canaanite deity
77 For each
78 Like Paree
81 Bears witness
83 What I do to support Ma Bell
86 Lethal
87 Near-grads
88 One's own: Fr.
89 Horne namesakes
90 Publication VIPs
91 Leaves vacant
94 Krazy ——
96 Claudius's successor
97 Words on a Waterloo epitaph
101 Oahu menu item
103 Roman hearth god
104 "... was looked —— something shocking"
105 Starlike phenomenon
109 "I ——" (1916 song)
113 Characteristic element
114 German prison camp
115 Between Saturn and Neptune
116 Gun the motor
117 Dramatist Akins
118 In a rational way
119 Code name
120 Dir.
121 Mommy has three

DOWN

1 Voice range
2 Land of the Incas
3 Taunt
4 Rice dish
5 Sports palaces
6 Bunch of bucks
7 Shoulder fur
8 Coral islands
9 Sort
10 Gulliver, to friends
11 Chantey
12 Beget
13 Pep-squad shout
14 Racetrack shapes
15 Ponderosa
16 Termini
17 Second notes
20 Not aloft, at sea
23 Composer César
25 Straight, as a drink
27 Contradict
31 Just claim
32 Coat-collar continuation
33 Neck and neck
34 Start of the 17th C.
35 Rookie socialites
36 "Grand Ole ——"
37 Carpenter's medium
40 Brontë colleague
41 Manhandled
42 Chamonix's montagnes
44 Greeting for Dolly
46 Vehicle shelter
47 Eire-born
50 Opposite of comic
52 Hildegarde of films
53 Caused by touch
54 Scat!
58 Class absences
60 Did penance
61 Cinderella's horses
62 Misgivings
64 Waxed eloquent
65 Grid Hall of Famer Johnny
66 Verbalizes
67 Japan's second city
68 Gratis
69 Fable message
70 Give the slip
75 Word study
76 Infield stop-offs
77 Small glass bottle
78 Auctioneer's sign-off
79 A ways away
80 Assuming it's true
82 Assassinated
83 Branch of math.
84 Ox harnesses
85 Kind of floss
87 Breastbone
92 Braid
93 Faints
95 Close-fitting hats
97 Championship
98 Supply (with)
99 Beams
100 Urbane
101 Mideast bread
102 —— even keel
106 Clothing-tag info
107 Power particle
108 Pumpernickels' kin
109 Balaam's beast
110 Guy's date
111 Conquistador's quest
112 Lieutenant's insignia
113 Before T



Solutions to last week's puzzles appear on page 134.

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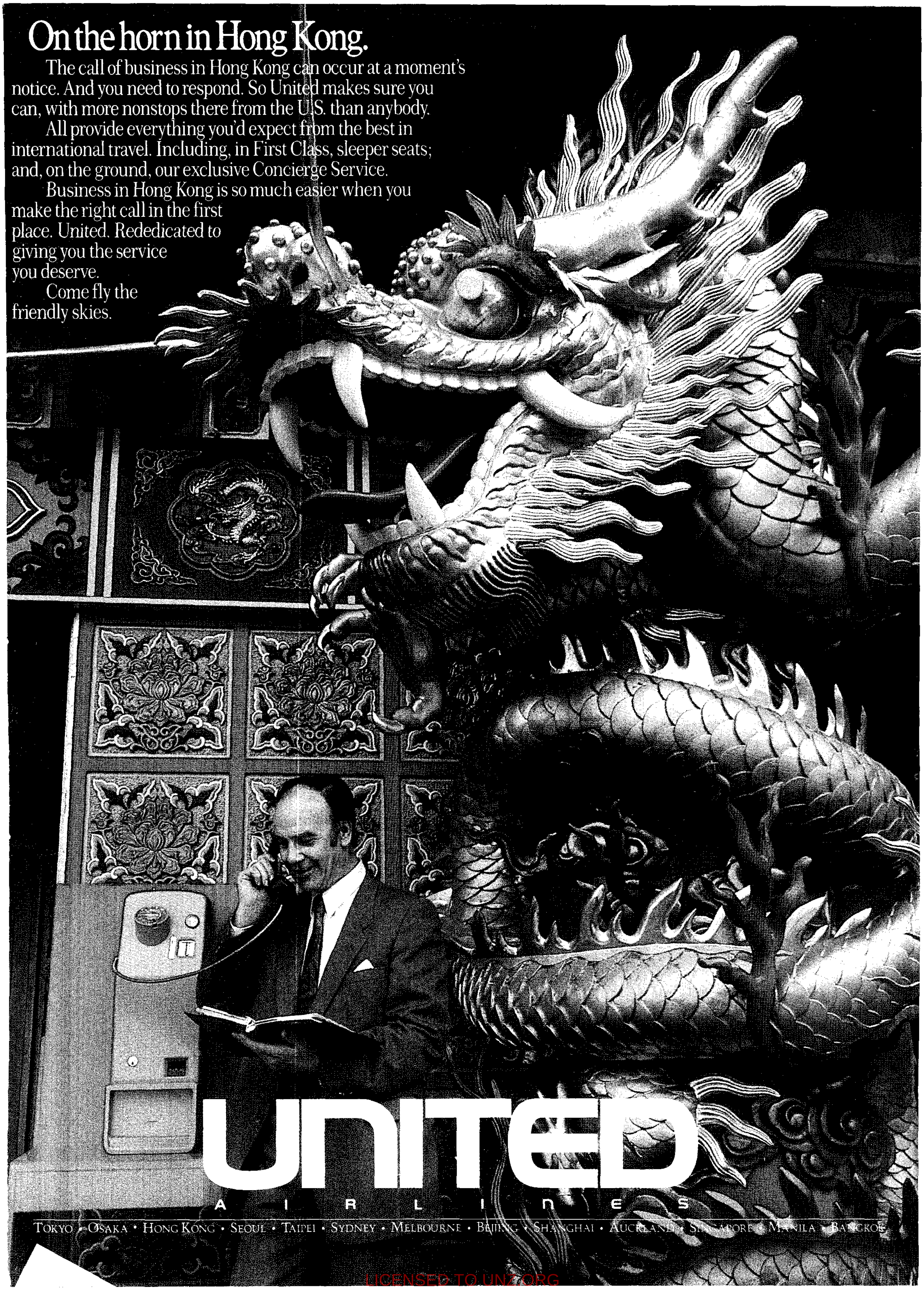

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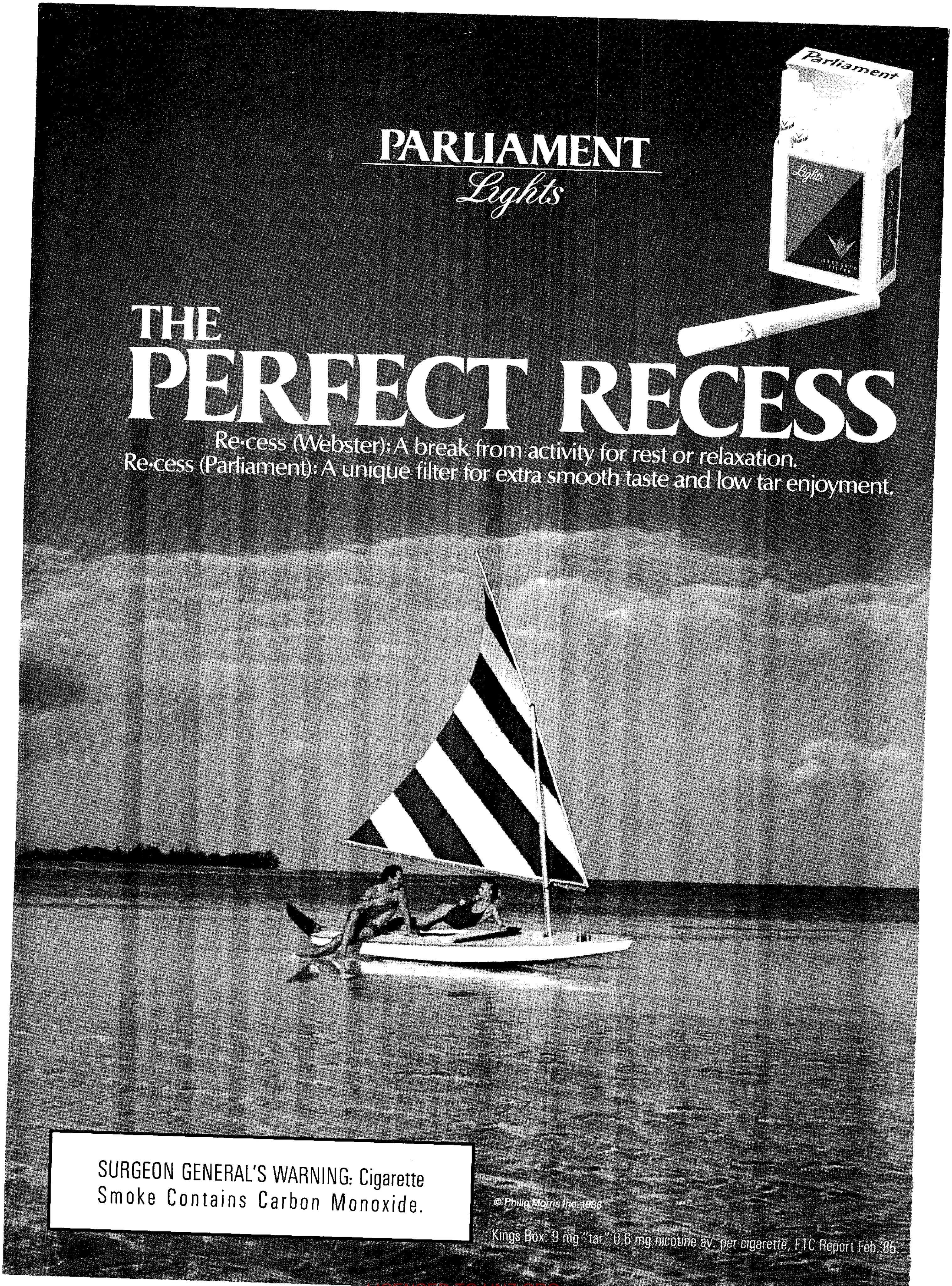

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